

TWENTY-EIGHT PAGES



THE NEW YORK DRAMATIC MIRROR

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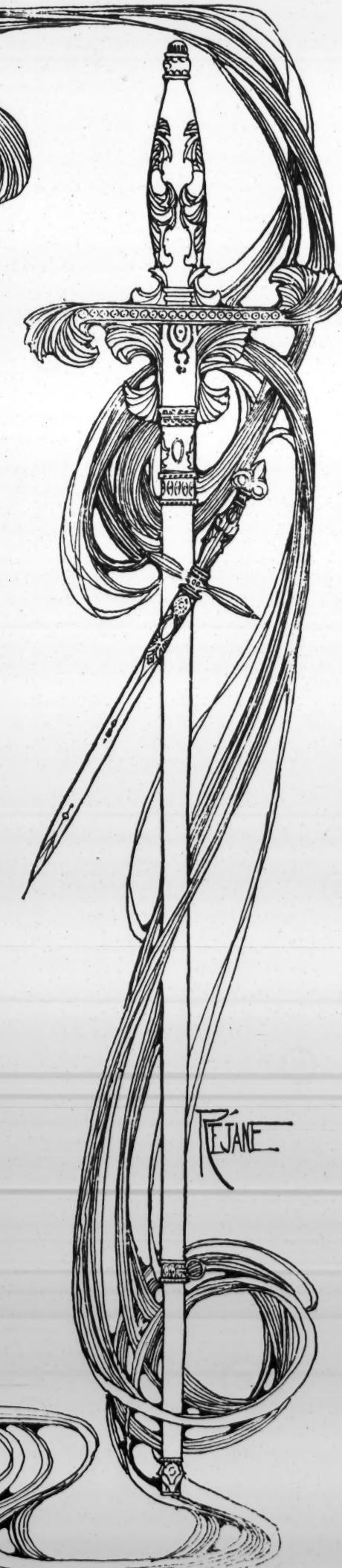
NEW YORK: SATURDAY, JANUARY 21, 1905

PRICE TEN CENTS



Photo Hall, N. Y.

BESSIE TOONE.



THE MATINEE GIRL



A YOUNG man wrote me from an office in Chicago last week asking whether he should go to a dramatic school:

Will you kindly give me your judgment upon another phase of this question of entry into the actors' profession? I have settled the main question, but I am in doubt as to the best course to follow for preparation.

My information at this time leads me to believe that one may learn the art most quickly and best in one of the dramatic schools—that is, rather than begin in a small road and stock company.

I want to develop as an actor in legitimate roles. My plan is to get instruction in all that pertains to the actor's work from the best instructors I can find, and when I can fairly be said to be of some value seek an engagement, regardless of terms, with a first-class organization. After a year or two of conscientious application I should hope to be able to take parts of medium importance and command the salary usual and incident to an actor of that grade.

What do you think? Is this the best course, or shall I take the best opportunity I can get with some company and "My Lord, the carriage waits" parts until I can do better?

Unless you are a very young and tolerably rich young man I advise the, "My lord, the carriage waits," part.

If you are both the schools can do you no harm, unless, as I fear, they will convince you that you are already an actor with little or less to learn. That, in my opinion, is the chief objection to schools dramatic. If objection there be,

I know a graduate of one of the New York schools who refused a small part in a good melodrama because she believed that God and the schools had made her a great actress, a second Mary Anderson, and that the melodrama was beneath her powers. She is still out of an engagement, and there is no immediate and pressing probability of her getting one.

Remembering that Richard Mansfield fell fainting from a piano stool in a London music hall because he had had no food for days, and so lost his engagement; that Mrs. Gilbert, who rests wrapped round by the flowers and the tender memories of three generations of playgoers, was a ballet girl until a manager told her bluntly that she was too old to dance and must learn to act or leave the stage; that Francis Wilson was once a minstrel; that Henry E. Dixey officiated as the spry hind legs of a helper, and that David Warfield was blessed from a San Francisco variety stage because the audience yearned for rough and tumble and scorned the natural method of acting—remembering all this, one is moved to assert that the best preparation for the stage is the stage, and that the best school for actors is the school of hard knocks.

If but a few months and a few dollars lie between you and the necessity for an engagement why not secure the aid of an experienced actor, one of the discouragingly many who are out of employment, or the commendable few who have been able to retire. The old actor is like the war horse, in whom the smell of smoke kindles the old battle instinct. A sonorous line, or an alluring bill, or the sight of a company arriving at the station makes him again a trooper. He will be glad to get into the atmosphere of the old life by coaching you in a few parts. Incidentally he will teach you the painful rudiments of stagedraft gratis and without conscious effort. If he be one of the true disciples of the art he will not sacrifice you on the altar of declamation. The sad end of Madame Januschek who buttressed her ideals of the classic art against the advancing wave of naturalism in acting, and was swept away into poverty and obscurity, was a needed warning to old as well as young actors. Declamation is good in its restricted place, but for present, practical purposes natural reading is better. I think you may trust the old actor to lead you aright.

That shrewd young manager, George Tyler, gave exactly this advice to an intelligent young aspirant who applied to him for advice:

"Go to old Mr. —," he said. "He has been one of the best actors in this country, and he keeps up with the march of ideas. Do what he tells you for three months. Then come and see me again."

I have no word of condemnation for good schools of acting. I have known good actors and bad to come from them. I have known the graduates to secure engagements two weeks after commencement honors, and I have known others to wait two years. As to whether the schools give to their students a prestige among engaging managers is also an individual question. Some managers welcome them. Others practically post up a sign "No one from the schools need apply."

Summarily, I should say that the dramatic school is like a trip to Europe. You get out of it in proportion what you put into it. If you carry intelligence and a well stored mind to Europe they will gather unto themselves much more while journeying. If you carry to the schools determination and an open mind you will gather knowledge and skill by the way. I am far from guaranteeing that you will get a better part or larger salary thereto.

Schools are undoubtedly pain eliminators. They remove some of the first season agonies of unaccustomedness. English actors, I have observed, are as a class advocates of the dramatic schools. The majority of American actors are not. But, it may be answered truthfully, American actors are not as a class the close students of the stage their British brothers are. It pains me to say it, but it is manifestly true, that Americans are more brilliant in spots, the English in more finished art.

The school, my dear correspondent, may free you from the tyranny of overweight hands and feet and the paralyzed tongue, but if it breeds in you the belief that you are ready for leading man's work and a leading man's salary it will be far from an unmixed good.

I do not know your age, nor yet the fatness nor leanness of your purse. These are grim, necessary factors in every present day problem. Without being acquainted with them I can scarcely make the decision for you. I can only, as we read in the mothers' columns, give you a few helpful hints.

As has before been pointed out in this column, women are not the only human cats. Players should not tell out of rehearsal tales, but, alas! they do, especially when the tale has no bearing upon their own sacred personality. One of these

tales has to do with the remark of an irritated stage director to an inflexible female co-star.

"Apparently you do not like this part?" he said.

"You are quite right," the co-star answered acidly.

"There is a part I should like to see you play." A scowl from the manager.

"And what is that, pray?" The co-star addressed him chilishly over her shoulder.

"Imogen." Imogen is the cow in *The Wizard of Oz*.

Is the tiny, black-eyed boy who plays the flirt in the children's scene in the picnic of Home Folks imp or human—a precocity or a reincarnation? His wicked beads of eyes and his past master art of flirting convince you that he is a re-embodied Dean Swift. The youngster, too unimportant to appear on the bills, but important enough to make a hit, is uncannily fascinating.

THE MATINEE GIRL

AT A YIDDISH PLAY.

From Broadway to the Bowery is a long step theatrically, but down at the People's Theatre there is acting going on that blase habitues of some of the uptown theatres might see with profit to their understanding of life, even though it be the life of a world that expresses its thoughts and emotions in Yiddish, the tongue-tangling language of the Ghetto.

It is no counterfeit presentation of *The Children of the Ghetto* which is being shown at the People's Theatre. It is the people themselves, "clad in their habits as they live," who have stepped upon the stage, and are living a page from their own lives in the story of love and woe fighting against inexorable race tradition and superstition which the story of the play unfolds in the space of one hundred days.

As the manager remarked, Zangwill knew that "no one can play the Jew as well as a Jew himself," when he sat with L. Kobrin, the playwright of the house, and made suggestions to him in translating the play into Yiddish, and it was more or less a labor of love with the author when he supervised constantly the rehearsals for this production.

Everybody in the cast is seriously sure that he or she is a necessary part of the whole, and so goes to work with a natural earnestness which many American stock companies might get lessons from. Of course, there is exuberance of gesture often, by a simultaneous forest of hands wearing diamonds that are wholly Yiddish; but, on the whole, the auditor is amazed by the lack of tendency to overdo, usually the stumbling block of those depicting the characteristics of their own race.

Among the curious things in the performance is the fact that the players do not always find the pot hooks of Yiddish adequate to express their meaning. This may be traced, perhaps, to several causes, one of which is the fact that English is largely the daily commercial language of the better class of the Ghetto. Certain it is that it detracts from the scene and the Yiddish, which in its sorrowful gutturals has a certain woeful strength in the stronger scenes of the play, even in its non-understandability, to hear David Brandon relapse into English, and exclaim: "Gwan! lie down!" when trying to get the old Rabbi's consent to marry his daughter.

This is a constant failing with Thomashefsky, who is known as the beau ideal of a romantic actor in the Ghetto. He also mars an otherwise strong rendering of the last scene, by his somewhat ludicrous position on the steps of Hannah's home, instead of David's almost lifeless fall as given in another version. An American actress could gain points in emotional expression from the Hannah of Mrs. Thomashefsky, and in the wilderness of high and characteristic color of the ball scene her taste in costuming marked her apart, as throughout the play.

She also found refuge in English at times, but shared the general note of earnestness and truth to life. That the Jew is naturally a comedian is evidenced by the shy carpenter and his mother, the butcher, and fruit pedler, each of whom the audience hailed with shrieks of delight, and affectionate names, as familiar types. The boy who was an unwilling attendant at the synagogue was a happy thought in comedy, and made one forget for the moment the Bowery touches in the way of a mooth that resembled in shape a sublimated Easter egg, and the string hung stars. And the audience, that was one huge Yiddish fac-simile of the actors, and that never missed a laugh even when they should have cried, was as big a treat as the play.

MADISON SQUARE THEATRE LEASED.

Walter N. Lawrence has signed a long lease of the Madison Square Theatre, which will once more be opened as a playhouse. It will be opened about Feb. 1, but the attraction is not yet decided on. To assume the management of the theatre Mr. Lawrence resigned his post of general manager for James K. Hackett. In remodeling the Madison Square Theatre, its owners have more than complied with the exacting requirements of all the municipal departments, and the house has been passed as one of the safest theatres in the country. Exits have been cut into all sides of the auditorium, the lobby has been widened into a spacious entrance to the different floors. In addition to this the entire front of the house has been so changed that it can be thrown open at a moment's notice. It has been redecorated throughout; new carpets have been laid on all the floors, stairways and aisles, and new seats, wider and more comfortable than the old, have been installed at the sacrifice of seating capacity, but with the comfort and safety of theatregoers solely in view.

SPRINGFIELD CITY HALL BURNED.

The historic Springfield, Mass., City Hall, built in 1858, was burned to a mass of ruins in half an hour at noon Jan. 6. The Commercial Travelers' Club were holding a two weeks' fair there, and the hall was filled with booths and the exhibitors, as well as some vaudeville performers, are among the losers. Defective electric wiring in one of the booths started the fire. The afternoon session was still an hour away, and, fortunately, only about fifty people were present at the time. Manager A. H. McKenzie saw that all were safely out before he sought escape himself, which was a narrow one, so swiftly did the flames spread. The old hall in its half century had been the scene of many famous concerts and entertainments, nearly all of the well-known singers, pianists, and violinists having appeared there, as well as the great bands.

ADVERTISED BY A BOY'S POSTER.

J. M. Barrie's Peter Pan, the boy who wouldn't grow up, is quite successful in London. The billboards are placarded with huge lithographic posters advertising it. The poster was personally chosen by Mr. Barrie. It is the work of a boy of seven—Ben Nicholson, son of William Nicholson, the artist. When Mr. Barrie saw the poster, which Mr. Nicholson showed him as a jest, he was so struck with it that he decided it was just the thing to advertise his new play about a boy. It probably is the first time in the history of the theatre that an important play by a famous dramatist was advertised by a poster from the pen of a boy of seven.

HOBART BOSWORTH III.

Hobart Bosworth, who played in Portland, Ore., with Mrs. Fiske and Florence Roberts, has been compelled to retire, and will spend the winter in California building up his health. Though once possessed of a robust physique, Mr. Bosworth has fallen a victim to consumption. The physicians in the West have given him but little hope that he will ever return to the stage, although he was compelled to retire on two previous occasions, and came around all right after a long rest.

DEATH OF ELLEN CUMMINGS.

Ellen Cummings, once an actress of note, who had played leading parts with Edwin Booth, Lawrence Barrett, and John McCullough, died in San Francisco on Jan. 9 of asthma. She had played brief engagements only of late on account of broken health, in the city where in former days she had met with applause and success.

Miss Cummings was leading woman for John McCullough and Lawrence Barrett at the old California Theatre in San Francisco during the season of 1873-1874. She then came East, and in 1875 was for six months a member of the stock company at Macauley's Theatre, Louisville, Ky. In 1876 she became one of the stock company at Ford's Opera House, Baltimore. During the season of 1877-1878 Miss Cummings was again a member of Lawrence Barrett's company. In 1879 she toured through the South with John Drew and Maurice Barrymore, playing in Diplomacy.

At the Fifth Avenue Theatre in 1878 she played a long engagement with Edwin Booth, appearing as Ophelia, Cordelia in King Lear, Julie de Mortimer in Richelieu, Pauline in The Lady of Lyons, etc., in all of which roles she achieved success. She also traveled in the Booth company.

The next appearance of Miss Cummings was with Adelaide Neilson at Booth Theatre in 1880 in The Hunchback, playing Helen to the Julia of the famous actress. In 1881 she appeared as Gertrude in A Child of the State, with James M. Hardie and George Hoey. She supported Lewis Morrison as Cora in The Living Age at the Union Square Theatre in 1882, and was playing Sophie in The Stranglers of Paris in 1883 at the New Park Theatre with Henry Lee. In the same season she supported Cora Tanner in Expatriation at the Brooklyn Park Theatre.

Miss Cummings also played Mathilde de la Tour with Clara Morris in Miss Moulton at the Third Avenue Theatre in 1884. She also was seen again in A Child of the State at this theatre. She appeared in the cast of The World at Poole's Theatre in 1887, and she was the Cho Pow in The First Born at the Manhattan Theatre in 1887. She had not been in good health for some years.

PLAYED IN THE DARK.

Blanche Walsh appeared at the Opera House in Danville, Ill., Dec. 27, in her new play, The Kreutzer Sonata, and in the middle of the last act, just where the action of the play becomes most intense, every light in the house, both on the stage and in front, went out. For a moment consternation was in the mind of every one and people began to make for the doors. The suspense, however, was shortlived, for Miss Walsh continued her performance as if nothing had occurred, and the rest of the drama right up to its terrible finale, where Miss Walsh in the character of Hattie kills both her sister and her husband, was played in total darkness. The audience, which packed the theatre, forgetting its fright, applauded her heartily.

TO STAR IN IRIS.

Bessie Toone, whose portrait is shown on the title-page of THE MIRROR, and who is to make a tour in Phineo's Iris, halls from Marshall, Texas, her father being R. R. Toone, division superintendent of the Texas and Pacific Railway, and her uncle, W. H. Newman, president of the New York Central and Hudson River Railroad. For the past two seasons Miss Toone has been with the David Harum company, and her rise has been rapid and promising. She has purchased Eugenie Blair's Iris production, and will take the play to Texas, where she is socially well known, working Westward to California, and thence will sail for Australia. Eugenie Blair and George A. Blumenthal, Miss Blair's manager, will retain an interest in Miss Toone's forthcoming tour.

MISS BLAIR AS MERCY MERRICK.

Eugenie Blair appeared in a new dramatization of Wilkie Collins' novel, "The New Magdalene," during her engagement at the Amphion, Brooklyn. This version has been named for its heroine, Mercy Merrick, the role played by Miss Blair. This is the first part Miss Blair has originated in several seasons. The title-role is powerful and afforded her opportunities of which she took full advantage, and the play provides a plot of human interest. There is a prologue, followed by three acts, showing a battlefield in the Franco-Prussian War and apartments in the aristocratic portion of London. The production is on an elaborate scale.

A PECCULAR ACCIDENT.

Earle K. Mitchell, while en route with the Girls Will Be Girls company, was the victim of a peculiar accident near Wheeling, W. Va. While seated in a day coach directly beneath the usual kit of emergency tools, the car gave a sudden lurch and the heavy maul and axe fell out of their case, striking him on the hip and so severely straining and bruising the muscles that he has been unable to walk, and has been forced to resign from the company. He has sued the Baltimore and Ohio Railroad for \$5,000.

A BIRTHDAY CELEBRATION.

Mrs. Annie Yeomans, who celebrated her sixtieth birthday Nov. 19, at Fort Wayne, Ind., was presented by the principals of The Maid and the Mummy company with a handsome traveling bag, fully equipped, while "the dear girls," as Mrs. Yeomans styles the chorus, made her a present of a magnificent signet ring. Mrs. Yeomans is enjoying the best of health.

THE ACTORS' SOCIETY.

James K. Hackett, Wright Lorimer, and Charles Hawtrey have promised to give benefits to the fund for a building for the Actors' Society. Mabel von Volkenburg, Forrest Robinson, and Charles S. Geyer were elected to membership in the Actors' Society at its last board meeting.

A SHAKESPEARE DISCOVERY.

The London Morning Leader's Copenhagen correspondent reports Jan. 10 the discovery at Lund, Sweden, of a book containing the text of Shakespeare's *Titus Andronicus*, printed in London in 1594. The oldest edition hitherto known is the 1600 quarto.

ENGAGEMENTS.

Camille Porter joined The Minister's Daughters company for the balance of the season.

Edgar G. Stepath has signed with J. C. Keene, Inventor-Magician, as manager of his company.

Julia Romaine, for Madeline, the leading role in Over Niagara Falls, Rowland and Clifton.

Paul Matchette, Eugene M. Purkiss, and Helen Gillmore, for the parts of Morris Welsh, Jack Waters, and Mother Cantwell in New York Day by Day.

John O'Brien joined New York Day by Day at Rochester, as carpenter.

Theresa Rollins, with the Colonial Stock company, to play heavies, Dec. 10.

John Jack, by Thomas W. Ryley, for the support of Ida Conquest in The Money Makers.

Emily Reigl, for The Money Makers.

John E. Kellard, to play the leading role in support of Margaret Anglin in her new play.

Marion Walsh, by Mortimer Snow, for his stock company at the Court Square Theatre, Scranton. Next season Miss Walsh will originate the leading part in The Venetians, a new romantic comedy by Jerrold Shepard.

Marie De Trace, for ingenues at the Bush Temple Stock, Dallas, Tex.

REFLECTIONS

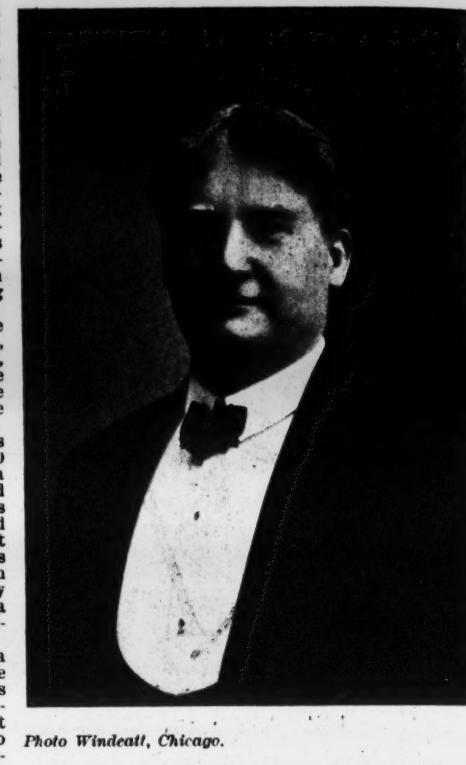


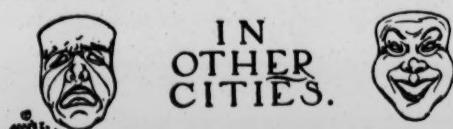
Photo Windeatt, Chicago.

Above is an excellent likeness of Felix Haney, the original ill Holler in 'Way Down East. Mr. Haney has made a big hit as Michael Trolsky in William A. Brady and Joseph R. Grismer's revival of Siberia at the Academy of Music. Mr. Haney was the chief comedian at the new Euclid Avenue Garden Theatre, Cleveland, last summer, when high-class operas and musical comedies were most successful. He has been engaged for the coming summer, and will be starred next season in a rural drama, When the Harvest Days Are Over, by Nell Toney.

Aubrey Boucicault was out of the cast of Higgledy Piggledy and The College Widower last week owing to illness. His parts in the two burlesques were played by Frank Mayne.

Harry Corson Clarke and his company, playing at the Empire Theatre, Houston, Texas, had as part of their audience on Thursday, Jan. 6, 200 newsboys, who were the guests of a local paper. The play was Lost, 24 Hours, and the lads cheered Mr. Clarke with extraordinary enthusiasm.

Marie Troy, who has been playing Jeannette in It Happened in Nordland, at Lew Fields' Theatre, resigned last week. It was announced that Miss Troy and W. Crozier Walsh, of Washington, had been married on



SAN FRANCISCO.

The attractions at the different theatres are mostly all in their second week, and are all doing capacity business. At the Alcazar Jan. 2-9 Old Heidelberg has had a tremendous success and would have been continued but for the fact that the play Lost River had been postponed on two occasions, and the management did not feel as though they should care to do so again. John Craig and Miss Lawrence have made a profound impression and have added new laurels to their already large list of successes. There is a probability that the Heidelberg play will be repeated before the end of the season. Next week, Lost River.

The California 2-9 is the ever attractive Yon Yonson. This season the management present a new Swedish comedian in David Brattstrom, a decidedly clever actor with a good, clear speaking voice and a fascinating brogue. He has a striking personality and his talents extend to masterful violin playing. Marguerite Fields and Violet Holmes have the principal female roles and are decidedly better than those in the parts last season. Black Patti's Troubadours 8-14.

At the Grand Opera House Blanche Bates gave a special matinee performance 5 to a crowded house. Miss Bates first gave Madame Butterfly, and then presented for the first time here a clever comedietta, *My Aunt's Dowry*. She won her best in Madame Butterfly, and greatly pleased in the little comedy, her versatility being self evident, going, as she did, from tragedy to a bit of comedy.

The Tivoli 2-9 is presenting King Dodo for the last few times. The opera has had a very flattering run and the management will send it on the road for three weeks. The Italian Opera co. will arrive Saturday, 7, and will immediately begin rehearsals, opening Wednesday, 11, in Rigoletto, with Tattarizzi as the principal singer. Her voice is said to be similar to Sembrich's, and Herr Conried is looking with favor to engaging her for next season. The prices for the opera season will be \$2 down to 50 cents.

At the Central 2-9 The Child Slaves of New York is made up of incidents gathered from the police stations of New York, with many attractive stage pictures, and opened to a packed house. Ethel Clifton, James Corrigan, Danny Halifax, Ernest Howell, George P. Webster, Edna Elsmere, Julia Blanc, and Myrtle Vane all showed to advantage. Next week will be anniversary week, and the co. will be seen in an old time minstrel show.

At the Columbia 2-9 The Sultan of Sulu goes merrily on, and the production has pleased many, the houses having been well filled throughout the engagement. Next week, Kathryn Kidder and Frederick Warde in Salomé.

Blanche Bates is drawing big houses at the Grand Opera House 2-9 in her second week in The Darling of the Gods. The one regret is that Miss Bates has too little opportunity to show her versatility, her role requiring her to be ever reserved, except, perhaps, in the scene in the War Office, while her lover is being tortured, and even in this her intense suffering is suppressed. Next week, Tuesday, 10, Miss Bates will be seen in a matinee performance of Hedda Gabler and on Thursday a matinee performance of The Taming of the Shrew. Next week will also be her last here.

At the Alhambra 3, 5, 7, Madame Johanna Gadski gave three song recitals to packed houses, and her success was a veritable triumph. The first concert was a series of old classics, the second a selection of modern compositions, and several English ballads, the third being entirely given over to selections from the Wagnerian operas. Steiner Meyerowitz was the accompanist, and also artistically rendered several solo numbers.

OSCAR SIDNEY FRANK.

KANSAS CITY.

Undoubtedly the musical event of the season in Kansas City was the appearance in Convention Hall Jan. 4 of Madame Melba, assisted by Mlle. Parkina and a co. of distinguished concert artists. Mlle. Parkina, who is known to Kansas Citizens as Elizabeth Parkinson, having lived here nearly all her life, save for the last four years of her study abroad, was naturally the feature of the occasion. In this connection too much cannot be said in praise of Madame Melba's generosity in allowing the young Kansas City singer both the place of honor on the programme and by personally playing her piano accompaniment, and that it was more than appreciated by both the singer and her many friends was heartily attested to. The event was one long looked forward to by Kansas Citizens, and it was estimated that the hall held something over ten thousand people, while the receipts amounted to between \$11,000 and \$12,000. To say that Mlle. Parkina scored heavily would be but a slight expression of the tremendous reception accorded her, for, to use the words of the local press, it was a veritable triumph in every respect. Even the great Melba was forced into the background in a way, but this was largely her own doing, as she seemed determined on presenting her young protege in the best light possible before her home people. Others of the co. included Signorina Sassoli, M. Gilbert, and Ellison Van Hoosie, all of whom were more than well received.

The Maid and the Mummy played an engagement of four nights and matines at the Willard Wood 8-11 to fair business, a touch of mystery being the first part of the week except the people indoors, and the theatres suffered in a measure in consequence. The show, while amusing, is hardly up to some of Mr. Carle's previous efforts, although it contained a few novel and interesting features. Easily the bright particular part of the production was the chorus, who were both good looking and sang and danced well. Richard F. Carroll in the leading role acquitted himself well. May Boley and Janet Priest deserve special mention. Lester Loneragan in Candide 12-14. Girl from Kay's 15-21. Lawrence D'Orsay in Earl of Pawtucket 22-28.

Harry Beresford in Our New Man played the week 8-14 at the Grand to big business. Mr. Beresford was a very prominent member of the Woodward Stock co. here and has a large following of admirers. While wood as a farce the play does not offer the opportunity for clever acting that we know Mr. Beresford is capable of; yet within it was amusing, and the star scored his usual big hit. In the support were Burt A. Wexner, Kate Bruce, Lyster Chambers, J. W. Hartman, Julia Batchelder, Nan Elliott, and Edith Hartman. Florence Bindley in The Street Singer 15-21. James J. Corbett in Pals 22-28.

J. H. Stoddart in The Bonnie Brier Bush played to big business at the Auditorium 8-14. The play has been here twice before, but will doubtless be popular as long as Mr. Stoddart continues in it. Sherlock Holmes 15-21.

No Wedding Bells for Her was well received by large audiences at the Gillies 8-14. It is a conventional melodrama, with startling situations. Leading characters were well played by Beatrix Ingram, Harry De Forrest, Frank Robleton, Helen Sanger, Mildred Hammond, M. J. Cody, Robert Kelly, and Joseph Duval. Lottie Williams in Only a Shop Girl 15-21.

Manager Louis Shouse, of Convention Hall, announces the annual winter circus March 6-11. This year's show is announced to be bigger and better than ever in every way and should do a big business.

John Thomas Kelly has been appointed assistant treasurer at the Grand, to fill the place left vacant by Jack Quarles, who recently resigned to engage in another line of business. D. KEEDY CAMPBELL.

MILWAUKEE.

The Rogue's Comedy was put on by the Thanhouser co. at the Academy 9 before a large and appreciative audience. James Durkin played the leading role, Bailey Prothero, and scored an emphatic hit. Mr. Durkin displayed the fine technique, self-possession and engaging manner of the well schooled player, and his exquisite interpretation of E. S. Willard's role aroused the most enthusiastic applause, numerous curtain calls reward his exceptionally good work. Mr. Durkin has certainly "arrived" with Academy patrons, and his splendid acting is one of the principal topics in local theatrical circles. The stage settings were pretty examples of Charles Squires' artistic handwork, and the direction of the production reflected credit upon George Foster Platt. Village Postmaster 16-22.

A capable co. of players presented The Heart of Maryland at the Bijou 8 to good houses and received the hearty applause due an all-round good performance. B. J. Murphy scored as Colonel Hugh Kendrick, and William F. Walcott won much favor as young Alan Kendrick. Arthur Sprague was a bit too strenuous as General Thorpe, and was effective as Lieutenant Telfair lost his grip on the part occasionally. Eulalia Bennett as Maryland displayed marked ability, but will have to study suppression in her emotional work before she can hope for the success that her talents promise for her. White Tigress of Japan 15-21.

The Wolf's Paradise drew large audiences at the Alhambra 8. Howard Hall is starred in the leading role and scored a tremendous hit as the hero of this exciting melodrama. Mr. Hall is supported by a capable co. The Arion Musical Club will give an evening concert at the Alhambra 13, at which Madame Melba will sing. Seminary Girl 15-21.

The Isle of Spice was seen at the Davidson 8-11 by fair audiences. Beautiful costumes, pretty and

graceful girls, a few good voices, a couple of good vaudeville comedians, a fine baritone, a fair tenor, a pleasing soprano, some pretty but distinctly reminiscent music, and several of the made-to-order jokes and dances—and you have The Isle of Spice. The audience was well disposed and the entertainers, who, it must be acknowledged, worked hard for their effects, were cordially applauded. Robert Edeson in Ranson's Folly 12-14. Maxine Elliott 23-25.

Elin Duell and Der Dieb, a double bill, was successfully repeated at the Pabst 8 before a large and well pleased assemblage. Ibsen's Nora (A Doll's House) will be presented by the stock co. 11-14 and Lessing's classic opera, Die Fliegende Holländer, was revived at the Pabst 10 with marked success by the Wachsmann co., assisted by Mrs. Wally Visay-Helber. The Chicago Orchestra will give a series of concerts at the Pabst, commencing 17. Frederick A. Stock will direct.

One of the most welcome visitors here during the week was James A. Boshell, who ran up for a few hours to visit his many old friends. Mr. Boshell, who is now with The Sign of the Cross co. soon discovered that he had not been forgotten by those who knew him when he was a member of the Thanhouse co.

DETROIT.

One of the best offerings the present season has disclosed was Merely Mary Ann, with Eleanor Robson in the title-role, which closed a most successful week's engagement at Detroit Opera House Jan. 7. It is one of the daintiest and most refreshing little plays that have drifted Detroit in recent long time. The different characters, delightful studies and play and co. have received much favorable comment from both press and public. Miss Robson has advanced very far in the art she adorns, and her portrayal of Mary Ann was charming throughout. Frank Mills was very pleasing as Lancelot and makes good use of the experience he has gained on the other side of the water.

Detroit has received her first view of the much heralded The Sleeping Beauty and the Beast, and it certainly surpasses in mediocrity anything yet seen on the stage of the Detroit Opera House. Large audiences were on hand the opening night, 9, but no one spent two hours here. In watching the performance one would be likely to repeat the experiment.

Now it could possibly have been termed a success in New York, even with the original co. passed our understanding. It would be only medium entertainment for a popular priced house, but falls far short of that expected from the Detroit Opera House.

The costuming is shabby, the scenery decidedly the worse for wear, and the principals are away below par. They can neither sing nor act, and the women are not even pretty to look at. Theatregoers expect value for money received, but they certainly are not getting it from The Beauty. The co., claiming to number two hundred persons, really dwindles down to some fifty third rate actors and actresses who are not especially suited to the duties devolved upon them. Especially attractive in The Beauty is the young actress, Nymmy, opposite in The Fortune Hunter.

A well acted revival of In Old Kentucky in playing to large business at the Lyceum 8-14. Repetition only serves to make it more popular, and certainly no play of its type is more deserving of success. The co. in the main are capable and number Nellie Callahan, George Heath, Ranley Holmes, George Mitchell, Joseph Sullivan, Otis Turner, Charles Randall, James Hill, John Powell, William Pennell, Estelle Dale, and May Anderson. W. H. Turner in David Harum next booking.

The Whitney Theatre has for attraction 8-14 a piece labeled How He Won Her, with Billy Clifford in the chief role. The play is a mixture of songs, dances and specialties and while not at all pretentious pleased the Whitney audience, who received it most enthusiastically. Mr. Clifford, an old time Melville favorite, is a host in himself. Other members of the co. are Fred Grant, Charles Gano, Misses Cornelia Hunter, Barbara Douglass, Austin Lesser, and Fields, and Messrs. Howe and Walters. Lighthouse by the Sea 15-21.

At the Lafayette 8-14 The Banker's Daughter is being reviled by the Douglass Stock co. Probably no play has been seen more often in this city, and the stock co. gave it a handling that excels anything they have yet undertaken. Byron Douglass was at his best as John Strebelow, a part especially well suited to him. Belle of Richmond 15-21.

A. FRANCIS.

SPRINGFIELD, MASS.

E. H. Sothern and Julia Marlowe packed the Court Square Dec. 29 at advanced prices, with an audience that gave enthusiastic consideration to their Romeo and Juliet. Miss Marlowe was especially fine, and Mrs. Sol Smith as the nurse was a favorite. The star was especially popular, but the other did not quite equal one. The printers who had to do with the programmes and advertising were instructed that the names must appear on the same line, and in the same size type, and that if one portrait was used the other must be. How to avoid one name being placed before the other, however, was not shown: nothing less than Marthen and Solowe or Mars and Lowetherow could solve it. Louis Mann played the Second Fiddle 30, 31. At the last performance Mr. Mann was ill and Edward See took his role. The play is an interesting one and the comedian is entertaining. His co. could be improved in several spots. Nance O'Neill had another big house in The Jewess, a play unworthy of her talents and in which her co. with the exception of Charles Miller and another, seemed miscast. Lulu Glaser 14. Boston Symphony Orchestra 17. Richard Carl in The Tenderfoot 19. Mrs. Wiggs of the Cabbage Patch 21. Rogers Brothers in Paris 23. Way Down East 25, 26. Robert Edeson in Strongheart 27.

The New 24 had The Stain of Guilt on its boards. It was a strenuous drama, in which Harry Scott and George McCabe particularly scored. The Ada Gray version of Miss Gray's old co. were in the cast. The Way of the Transgressor had the right of way 9-11, and was notable for some accomplished dog actors, who with very little coaching from behind the scenes foiled the villain and rescued the heroine from the path of an express train but on expense to the over her. The star and acting were above the average. Fenn's Stock co. in repertory were allotted 12-14, but the title of one of their plays, Dealers in White Women, failed to meet the approval of the censor, and so far as the billboards and windows were concerned it was a play without a title.

W. F. A. Engel has resigned his position in the Court Square Theatre box-office, which he has held since the retirement of W. C. Lenoir, to give his whole attention to the management of musical attractions in the local field. Walter Shean takes his place. He is a son of Charles T. Shean, the well-known baseball, billiard and boating impresario.

Coffey, "the skeleton dude," who was one of the chief attractions at the Food Fair, lost all his effects in the City Hall fire and particularly mourns a collection of photos which he used to illustrate his remarks on "Freaks I Have Met."

As he had traveled with Barnum and Bailey's and other big circuses, he had a unique collection. Carl Raymond, the owner of the Galatea exhibit and of the monkey "Kiki," that tipped over a kerosene lamp and started the City Hall fire, which threatened the business portion of the city, is thinking of exhibiting the famous simian, who will rank locally with Mrs. O'Leary's Chicago cow.

EDWIN DWIGHT.

NEW ORLEANS.

Mother Goose, with Joe Cawthon as the great fun producer in the cast, was the attraction at the Tulane 8-21. The usual array of attractive chorus and ballet are in evidence, and, together with the gorgeous scenery, were bewildering to the eye. The extravaganza has considerable merit. Corinne, Neva Aymar, and Edith St. Clair were the only principals who could successfully support Mr. Cawthon. The usual large attendance continues. Robert Emmet 18-21.

John Thomas Kelly has been appointed assistant treasurer at the Grand, to fill the place left vacant by Jack Quarles, who recently resigned to engage in another line of business. D. KEEDY CAMPBELL.

MILWAUKEE.

The Rogue's Comedy was put on by the Thanhouser co. at the Academy 9 before a large and appreciative audience. James Durkin played the leading role, Bailey Prothero, and scored an emphatic hit. Mr. Durkin displayed the fine technique, self-possession and engaging manner of the well schooled player, and his exquisite interpretation of E. S. Willard's role aroused the most enthusiastic applause, numerous curtain calls reward his exceptionally good work. Mr. Durkin has certainly "arrived" with Academy patrons, and his splendid acting is one of the principal topics in local theatrical circles. The stage settings were pretty examples of Charles Squires' artistic handwork, and the direction of the production reflected credit upon George Foster Platt. Village Postmaster 16-22.

A capable co. of players presented The Heart of Maryland at the Bijou 8 to good houses and received the hearty applause due an all-round good performance. B. J. Murphy scored as Colonel Hugh Kendrick, and William F. Walcott won much favor as young Alan Kendrick. Arthur Sprague was a bit too strenuous as General Thorpe, and was effective as Lieutenant Telfair lost his grip on the part occasionally. Eulalia Bennett as Maryland displayed marked ability, but will have to study suppression in her emotional work before she can hope for the success that her talents promise for her. White Tigress of Japan 15-21.

The Wolf's Paradise drew large audiences at the Alhambra 8. Howard Hall is starred in the leading role and scored a tremendous hit as the hero of this exciting melodrama. Mr. Hall is supported by a capable co. The Arion Musical Club will give an evening concert at the Alhambra 13, at which Madame Melba will sing. Seminary Girl 15-21.

The Isle of Spice was seen at the Davidson 8-11 by fair audiences. Beautiful costumes, pretty and

graceful girls, a few good voices, a couple of good vaudeville comedians, a fine baritone, a fair tenor, a pleasing soprano, some pretty but distinctly reminiscent music, and several of the made-to-order jokes and dances—and you have The Isle of Spice. The audience was well disposed and the entertainers, who, it must be acknowledged, worked hard for their effects, were cordially applauded. Robert Edeson in Ranson's Folly 12-14. Maxine Elliott 23-25.

Elin Duell and Der Dieb, a double bill, was successfully repeated at the Pabst 8 before a large and well pleased assemblage. Ibsen's Nora (A Doll's House) will be presented by the stock co. 11-14 and Lessing's classic opera, Die Fliegende Holländer, was revived at the Pabst 10 with marked success by the Wachsmann co., assisted by Mrs. Wally Visay-Helber. The Chicago Orchestra will give a series of concerts at the Pabst, commencing 17. Frederick A. Stock will direct.

J. MARSHALL QUINTERO.

LOUISVILLE.

The Augustin Daily Musical co. presented for the first time in Louisville A Country Girl at Macaulay's 9-11 to crowded houses, notwithstanding the wintry weather. Helen Marvin, Melville Stewart, Blanche Deyo, Hallie Mystyn, and particularly William Norris are deserving of especial words of praise for meritorious work. Cecilia Loftus will present The Serio-Comic Governess 13, 14, and will be followed by Otto Skinner in The Harvest.

The New Masonic had an excellent week 9-14 with Nameette Comstock in The Crisis. The supporting co. was good and the special scenery noteworthy. The Beauty Doctor will open a week's engagement 15.

At the Avenue the old time favorite with the clientele of that house, McFadden's Row of Flats, drew large business, repeating its success upon former visits. Nellie McHenry in M'liss comes 15-21.

The David Bispham song recital at the Woman's Club 10 was a notable musical event. It was given under the auspices of the Musical Art Society and was thoroughly enjoyed by the large audience of music lovers.

The suit of injunction restraining the co. at the Masonic 2-7 from the use of the name of The Fortune Hunter, it being the property of Messrs. Von Hermon and Strauss, of this city, the engagement was finished here under the unusual conditions of no announcement being made of the name of the piece being presented. The name The Fortune Hunter was eliminated from the advertising, from the programmes, and from the street posters. The rather extensive mention, however, of the trouble and skillful press work calling attention to what is mentioned in the foregoing, probably had its effect to increase receipts.

Henrietta Lee, who will be seen in The Beauty Doctor at Masonic, and Elizabeth Innes, appearing with The Country Girl at Macaulay's, are native Kentuckians. Miss Innes is connected with some of the foremost families of the State. She is a beautiful girl, and while her part in the play is a small one, she made all possible of it.

The Fountain Ferry Amusement Co. was incorporated through legal process here 10. Colonel John D. Hopkins, of Hopkins' Theatre, and his associates are large stockholders. They have been prominent in promoting the enterprise and will have much to do with pushing the scheme to the success that it is believed it will be. Tony Landenbach, who has been connected with the property for many years, is also a stockholder and may assist in the management, though this is not positive.

CHARLES D. CLARKE.

TORONTO.

Before brilliant, large and enthusiastic audiences for the first time on any stage Forbes Robertson and his admirable English co. presented Love and the Man at the Princess Theatre 9-14. The success of the piece can be explained by the words of the star, who was repeatedly called on for a speech, when he said at the first performance: "I hope I may, I am sure, that I may truthfully cable to Mr. Esmond, the author of our play, 'Toronto is satisfied.'" The acting throughout was superb and new laurels were won by Mr. Robertson from auditors who were already prepossessed in his favor. Parts of the new play are strong and intense as many scenes in The Light That Failed, in which this talented actor made such a favorable impression in Toronto, but in less worthy hands than those of the star and his very capable co., it was generally admitted much of the strength shown was still to be found in the play.

Mr. Robertson's opinion, after the first performance, that the players were stronger than the piece. The part of Lady Guadminster was very cleverly undertaken by Kate Yorke, and her womanly portrayal of the role was a beautiful piece of acting. No finer presentation of the part of General Waggoner M. P., who is in love with Lady Guadminster, could be suggested than that given by Mr. Robertson, and the hearty applause throughout the play amply testified the appreciation of

day performances and made a decided hit. It is a pathetic, beautiful little play and as Star, the little Girl, Miss Hopper showed real ability, being natural and entirely satisfying. Paul Evertson's impersonation of the old captain was a remarkably fine bit of acting. Sergeant Kitty 9-14. Maid and the Mummy 16-21. Tim Murphy 23-28.

Another star new to us was White Whittlesey, who played to big business at the Taboo in Heartsease. Mr. Whittlesey has all the qualifications of an ideal romantic actor, and in Erie Temple he had a part that suited him to a nicely. John Salmopolis was especially good as St. George, Porthos, and Harry D. Byers made an excellent Lord Neville. Pretty Virginia Brissac, Edith Campbell, Eugenia Thais Lawton, Henry Lewellyn, and Taylor Curtis contributed much to the success of the play. The co. plays a return in the Spring. Sign of the Cross 8-14. Paul Gilmore 15-21. Harry Beresford 22-28.

Ben Hendricks as Ole Olson proved a splendid attraction at the Curtis 8-14. Fatal Wedding 15-21. MARY ALKIRE BELL

MONTRÉAL.

At His Majesty's this week we are having some comic relief from Relâche's realism, in the shape of an extremely funny English farce, called *The Money Makers*. Ida Conquest, who stars in the piece, scored as one of the erring damsels, and is ably seconded by Daisy Atherton as the other erring one and Lillian Thurgate as the maid who causes all the trouble. Cyril Scott gives an excellent performance of Captain Fitzgerald. Edmund Lyons, an old Montreal favorite, does clever work as Fitzgerald's uncle. In fact, the whole co. forms as strong and well balanced an organization as has been seen on Montreal boards for many a day. We are looking forward with keen pleasure to seeing Forbes Robertson next week.

At the Academy of Music Al. H. Wilson in a sentimental melodrama, called *The Watch on the Rhine*, is playing to good business. The star, who is a favorite here, does good work as Meno Strobel, a German-American diplomat, and his songs are much appreciated. Little Miss Olive, who plays the child, makes a big hit, and the remainder of the cast is capable.

At the Royal we have a rip roaring melodrama in *Escaped from the Harem*. Clarence Heritage as the heavy does really high-class work, ably seconded by Louise Reming, the heavy woman. The offering for next week is *A Race for Life*, and at the Franscais Running for Office.

At Les Nouveautés (French) the stock co. is playing *Les Surprises du Divorce* to the usual good business. The piece is a farce, and is presented in the excellent manner which is the standard of the house. Mons. Neulieu did some very fine comedy work as did Messrs. Darcy, Cassin, Careme, and Nyms. Next week's offering is *Marcelle*. W. A. TREMAYNE.

PROVIDENCE.

A Race for Life was the title of another thrilling play given at the Empire 9-14 to good houses. Like other Kremer plays, this one has its exciting scenes, and Sullivan, Harris and Woods have staged it in a manner that makes it very realistic. The co. was an exceptionally good one. The Rays in Down the Pike 16-21.

At the Imperial 9-14 the stock co. gave another of those delightful comedies, *The Rivals*, and while business was good, it was not as large as play and players deserved. The production was a notable one and Malcolm Williams gave an admirable impersonation of Bob Acres. Another fine bit of work was the Mrs. Malaprop of Anna Bates. Regan, Hughston, Darwin Karr, Florence Reed, Charles Haydon, Viola Burton, Harry Barfoot, Ben Graham, and Albert Roberts were splendid in their parts. Mr. Williams and his co. are to be complimented on the class of plays they are being given here this season. A Woman of No Importance 16-21.

George H. Fisher, the bright Providence boy now with the De Witte Stock co., Baltimore, spent a few days last week with his parents in this city. James K. Hackett will present his new play, *The Fortunes of the King*, at the Providence 16-18. Ysae will appear at Infantry Hall 18 under the management of Joseph M. Mann. The seat opened Monday, December 29, and is largely filled.

Manager, Loberger of Keith's, spent several days in New York last week on business pertaining to the Pawtucket and Providence Albee Stock cos. Although the Spring is still several weeks away, preparations for the opening of the Providence Albee co. are now nearing completion, and announcements of the plays and players of the season will soon be made. As in the past, the co. will include some of the best stock actors and actresses. HOWARD C. RIPLEY.

SALT LAKE CITY.

The capability of this city to support amusements was well illustrated on New Year's holiday night 2, when all four of our playhouses were packed and turning people away. At the Salt Lake 2, 3 the old favorites Frederick Warde and Kathryn Kidder, supported by a good co., presented *The Winter's Tale*, opening to a large and highly pleased house, and Salammbô was presented afternoon and evening to good business.

At the Grand Cora King Swain packed house with the roundabout drama, *The Sidewalks of New York*. Following came *The Fatal Wedding* 4, doing good business. Frank James in *The Fatal Scar* 5-7 to excellent business, so good that he will remain three nights next week, presenting Fighting for a Million. At the Utahna Theatre an entirely new venture was tried, that of giving drama in place of vaudeville. The John S. Lindsay co. presented The Two Orphans the entire week, packing the house to the doors every night. I called there New Year's night and found the doors all closed and policeman in charge. I was not allowed to enter and was informed that the First Child had forbidden them to be anyone whatever in it. It is estimated that four or five hundred had been turned away. Another night I was only able to get glimpse of the stage between the heads of a crowd of S. R. O.'s who were packed to the limit. I doubt not that Manager Gourley will frequently hereafter play week stand dramas.

Taking vaudeville off the Utahna stage sent a lot of the lovers of vaudeville up to the Bon Ton, and every night has witnessed a large crowd filling the sidewalk and waiting to get into this cozy little theatre. C. E. JOHNSON.

OMAHA.

George Bernard Shaw's satirical comedy, *Candida*, was presented at the Boyd by a well-balanced co., headed by Lester Lonergan, 4-5; and in general it made a good impression, the dialogue being bright and the situations rather novel. Roselle Knott in *Cousin Kate* was also well supported and well received 6, 7. Peggy from Paris, with Grace Belmont in the title-role, played to two large and well pleased Sunday audiences 8. James J. Jeffries as Davy Crockett has a hearty welcome from a good house 10. The enthusiasm in *The Wolf at the Door* scene was tremendous. An American Woman 13-14. Sergeant Kitte 15-18. Earl of Pembroke 19-21.

At the Krug Beside the Bonnie Brier Bush was given an adequate presentation to a series of refined audiences 5-7. J. H. Stoddart as Lachlan Campbell met with an ovation, and Archibald McKittrick as Posty proved almost equally popular. Shadows of a Great City 8, 9 opened to two large and well pleased audiences. The co. is adequate and the scenic effects realistic. Florence Bindley in *The Street Singer* pleased two good houses 10, 11. As Violet Vodrey the star made a hit and the climaxes called for more curtain calls. Harry Beresford 15, 16. No Wedding Bells for Her 17, 18. Sign of the Cross 19. James J. Corbett 20, 21.

Melba is booked at the Auditorium in concert 20. JOHN R. RINGWALT.

TOLEDO.

The Serio-Comic Governess was the Valentine bill 10. The play was a minor vehicle for even the gifted an actress as Cecilia Loftus, and her struggles to lift it out of mediocrity were only attended with moderate success. Four imitations of celebrities were true to life. Otis Skinner in *The Harvester* was greeted by a full house 11. The high standard of excellence established by Mr. Skinner in the past is maintained in the present production.

Captain Barrington was the Lyceum offering 8-11. William Bramwell has the title-role and proved himself to be a capable actor. He was assisted by a competent co. The piece is one that appeals to the popular mind audience. Bill Clinton made his initial bow in this city 5-7. The usual comedy How He Won Her gives him the centre of the stage most of the time, and his cleverness and versatility always attract. The piece can hardly be said to be good.

At Burt's Charles A. Loder gave the patrons a glimpse of The Funny Side of Life 5-7. Some one lost the plot and left the actors to wiggle through with a large bunch of specialties. Dancers of Working Girls ran the whole gamut of emotions 8-11. It was a desperate struggle between right and wrong for four acts and seven scenes, with right on top in the end. C. M. EDSON.

ST. PAUL.

The people of St. Paul are exceedingly fortunate in having an opportunity to witness so good an actor as Charles Hawtrey, who filled an engagement at the Metropolitan 8-11, playing *A Message from Mars*. The piece and the actor merit all the praise the press of the country has showered upon them in the past two seasons. Such a play as this one the stage should have in larger numbers. This is Mr. Hawtrey's first visit to our city, but we sincerely hope it shall not be the last. The supporting co. is also of

high standard. Nankeville's *Minstrels* 12-14. Jane Corcoran in *Pretty Peggy* 15-18. Maxine Elliott in *Her Own Way* 19-21.

The local press handled rather harshly the Russell Brothers, who appeared in *The Female Detective* at the Grand 8-14. The piece was evidently written in order to exploit the brothers' ability at burlesquing the female sex and the author has wonderfully accomplished his purpose. It is trim full of horseplay and knock about comedy work. The sketch, The Irish Servant, by the Russells, was well received. V. M. De Silke handles well the part of a villain. Blanche Leighton and Annie Conroy Russell do much to freshen up the piece. The scenic inventure is good. Next week the Elinore Sisters in *Mrs. Delaney* in Newport. J. A. WEEKS.

JERSEY CITY.

Patrice in *Driven from Home* was at the Academy 14 to good business. The play has more plot than the ordinary Hal Reid drama, and Patrice is a good, clever little actress. The co. is a good one and rendered excellent support. Eugene Blair in *Iris* and Mercy Merrick 16-21. Fortune Hunters 23-28.

Montgomery Irving was in *the Bijou* 9-14 to very fair patronage in For His Brother's Crime, a strenuous play with a strenuous cast. The people in the upper part of the house were tickled to death with the many opportunities together by Charley Burman. Montgomery Irving is a big, powerful fellow, who lifts dumbbells weighing 250 pounds, and supports a bridge upon his shoulders while the heroine drives over it in a carriage with a horse, not an automobile. He is a fair actor. The cast is composed of Elizabeth Rathburn, Inda Palmer, Lillian Allyne, and others. A Working Girl's Wrongs 16-21. Queen of White Slaves 23-28.

Manager Frank E. Henderson, of Academy, has purchased a residence in this city.

The Elks dedicated the new addition to their building 7, and held a successful barn dance 11.

—WALTER C. SMITH.

CLEVELAND.

Eleanor Robson in *Merely Mary Ann* was at the Euclid Avenue Opera 9-14. The co. is about the same as was here last season, with the exception that Edward Arden's place was filled by Frank Mills in a creditable manner. The Chingalee 16-21.

Friends has been played here a number of times, but the Glaser Stock co. gave it one of the best presentations ever seen at the Colonial 9-14. The work of Ben Johnson in the role of Hans Otto was the feature of the production, and he is the best acquisition the co. has made. David M. Hartford's portrayal of the villain was good, and both Vaughan Glaser and Louis Albinon in the title-roles were acceptable.

At the Empire the William Farnum co. gave a good presentation of *The Christians*. This is another play which has been seen here several times, but it is due to its popularity at the hands of the Farnum organization.

Percy Haswell made a favorable impression in the role of Glory Quavie, and William Farnum's John Storm was an artistic impersonation. Spartacus 16-21.

David Harrim was the attraction at the Lyceum 9-14, William H. Turner taking the role in a highly satisfactory manner, being supported by a good co. in Old Kentucky 16-21.

Hearts Adrift was at the Cleveland 9-14 and proved as popular as last season. Flight for Love 16-21.

WILLIAM CRASTON.

—CORRESPONDENCE

ALABAMA.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Nat Wills in Son of Rest 3 delighted packed house. Rose Cochran in Diplomacy 4; good co.; pleased very large audience. Ezra Kendall 13.

—BIJOU (Jake Wells, licensee; O. A. Neal, mgr.): Mabel Paige co. 2-7. Plays: Little Stowaway, Hazel Kirke, Great Bank Robbery, Faust; Miss Paige being great favorite here, large audiences. Hello, Bill 9-11.

Manager, Loberger of Keith's, spent several days in New York last week on business pertaining to the Pawtucket and Providence Albee Stock cos. Although the Spring is still several weeks away, preparations for the opening of the Providence Albee co. are now nearing completion, and announcements of the plays and players of the season will soon be made. As in the past, the co. will include some of the best stock actors and actresses. HOWARD C. RIPLEY.

—MOBILE.—THEATRE (J. Tannenbaum, mgr.): Nat Wills in Son of Rest 2, matinee; heavy business; star very clever; supporting co. adequate. Rose Coghill with excellent cast, in Diplomacy 6, 8; fine; attendance fair, but appreciative. Holty Holty 7, matinee; failed to attract good attendance; co. capable.

—TROY.—FOLMAR THEATRE (Frank P. Folmar, mgr.): Hello, Bill 2; fair business; pleased. Mid-night Express 14. Gorton's Minstrels 18. Kersands' Minstrels 20. Red Feather 25. Barlow's Minstrels 28.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Alphonse and Gaston 2; poor performance; good business. Ewing co. 3-7 in Land of Czar, Country Wife, Camille, Way Back East, Minister's Love; fair performances; good business. Midnight Express 9. San Toy 12. Thomas Jefferson 13. Prince of Plisen 14. County Chairman 17. Dockstader 18. Creston Clarke 19. Diplomacy 20. Holty Holty 23. Davy Crockett 24. Finnigan's Ball 25. Billionaire 26. Dora Thorne 27. Runaways 28. Sambo Girl 30. Trip to Africa Feb. 1. Haverly's Minstrels 2. Doll's House 3. Mardi 4.

—FORT SMITH.—GRAND OPERA HOUSE (C. A. Beck, mgr.): Two Orphans 2; performance fair; business light. Theatricals 3; excellent. *As You Like It* 5; good co.; fair business. Uncle Josh Sprucby 7; good house matinee and night. Midnight Flyer 10. Thomas Jefferson 12. Tim Murphy (return) 13. Murray Comedy co. 16-21. Jim Jeffries 23. Ruined Life 26. Finnigan's Ball 27. Trip to Africa 28. Dora Thorne 31.

PINE BLUFF.—ELKS' THEATRE (Clarence Phillips, mgr.): Alphonse and Gaston 4; light business; mediocre co. Quidney Adams Sawyer 10. San Toy 11. Tim Murphy 12. Prince of Plisen 13. Thomas Jefferson, Jr. 16. Creston Clarke 17. Rose Coghlan 18. Dockstader's Minstrels 19. De Grasse in Hamlet 23. Holty Holty 24. Runaways 26. Unwritten Law 27. Dora Thorne 28.

—CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, mgr.): Shore Acres 4; large house; performance good. Silver Slipper 9. Large advance sale for Sultan of Sulu 10. Joe Murphy 14. Marie Walnwright 16. Warde and Kidder 17. Rose Melville 18. Olympia Road Show 23. Blanche Bates 27. Von Yon Son 30. Edna Wallace Hopper 31.—ITEM: New Opera House completed at Lodi, Cal.; seating capacity 750; Tivoli Opera co. will open house with King Dodo 24; prices for opening, \$3 for best and \$1.50 for cheaper seats.

—SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Klipplinger, mgr.): Joseph Murphy in *Kerry Gow* Dec. 11. Good house; well pleased. Silver Slipper 5; fair co.; good house.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): West's Minstrels Dec. 31; fair co.; full house. Over Niagara Falls 7.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, licensee; Dodge and Carey, mgrs.): Over Niagara Falls Dec. 26; very good co. and performance.

COLORADO.

LEADVILLE.—ELKS' OPERA HOUSE (George W. Casey, mgr.): Princess Chic 2; good business; audience. As You Like It 6 with Florence Gals; fine performance; good business. Bonnie Brier Bush 19. Creston's Band 24. Sis Hopkins 25. West's Minstrels 29. Charles B. Hanford in Don Caesar de Bazan 30.

—COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Dockstader's Minstrels 2; S. R. O. as usual; easily best show they have ever brought to this town. Princess Chic 7; fair business and co.; no voices at all in chorus; seemed to please.

—LA JUNTA.—THEATRE (Ed C. King, mgr.): Florence Gale in *As You Like It* 3; very good co.; no disappointments; business fair account co. arriving very late. Grimes' Cellar Door 4, 5; co. no good; business very poor.

—SALIDA.—OPERA HOUSE (W. W. Roller, mgr.): Florence Gale in *As You Like It* 6 pleased large audience; excellent co. Ole Olson 12. Fatal Wedding 16.

—CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): Princess Chic 6; good business; performance fine. Ole Olson 11. Sergeant Kitty 17.

CONNECTICUT.

—NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.; C. C. Collin, res. mgr.): Ralph Stuart in *Eight of Swords* 5; goodly gathering; most interesting romantic drama. Primrose's Minstrels 6, 7; crowded houses; Mr. Primrose great favorite here; friends out in full force. Uncle Josh Sprucby pleased small audience 10; (return) 16. James K. Hackett 20. Dorscht Lodge Concert 22.

—WAYNE.—ELKS' THEATRE (William H. Hulshizer, mgr.): York State Folks 7, 8; R. O.: performance good. Romance of Coon Hollow 8; capacity; well pleased. From Rags to Riches 10. Woman's Power 12. Old Shad of Galloway 26-28.—ITEMS: Mr. Primrose was guest of friends while here 6, 7.—Mr. Collin,

resident manager of Hyperion, remembered staff at New Year's—Pauline Hall, who played here 2, gave dinner at Heublein's after performance.

JANE MARLIN.

—BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Primrose's Minstrels more than made good 5; fine audience. Stain of Gull! dramatically wiped off with appropriate trimmings 6, 7. Lulu Glaser in *A Madcap Princess* 9; monster audience, who applauded her from entrance to exit; co. specially strong in male voices. Thurber-Nash co. featuring Florence Hamilton of this city opened to a houseful of admiring friends 10. From Peggy from Erin, Jim Bludo, Mrs. Jack, Harvey of West, Charlie Ball, Caught in Web, Sign of Cross 12. Isle of Spice 13. On Bridge at Midnight 14. From Rags to Riches 17. Why Girls Leave Home 18. Ada Rehan 19. Haverly's Minstrels 20.

J. A. WEEKS.

JERSEY CITY.

HOUSE (Land Markward, mgr.); Beach and Bowers' Minstrels 7; good co.; full house.

MONTANA.

BUTTE.—THE BROADWAY (Dick P. Sutton, mgr.); Pretty Peggy 1, 2; drew well and pleased everybody. Madame Mantelli in selections from Faust, II Trovatore, Carmen, etc., 5; satisfaction. Chinese Honeymoon 8, 9. Maxine Elliott in Her Own Way 10. William Collier 13, 14 in The Dictator. Marie Wainwright 16, 17. Chinese Honeymoon (return 19-21). Human Hearts 22. Marriage of Kitty 23. Williams and Walker 25, 26. Show Girl 29, 30.

HELENA.—THEATRE (G. H. McMillan, mgr.); Pretty Peggy 8; good house. Madame Mantelli 5, 6 in grand opera. Maxine Elliott in Carmen. Faust, II Trovatore; crowded house; best attraction of season. Chinese Honeymoon 7; good house. Maxine Elliott 9.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.); Chinese Honeymoon 6; pleasing performance; crowded house. Williams and Walker in Dahomey 24.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.); Jane Corcoran and excellent co. in Pretty Peggy 8; good business. Mantelli Opera co. in grand opera selections 7; fair business.

NEBRASKA.

LINCOLN.—OLIVER (Zehring and Crawford, mrs.); Sergeant Kitty 3; excellent performance and co. J. H. Stoddart 4; fine audience; exceedingly pleased. Comedy 6; good audience; outstanding praise for play and players. Heart of Chicago 7; big business. Rosalie Knott in Cousin Kate 9 scored uncommonly notable success. Harrison J. Wolfe 10. James Jeffries 11. Florence Bindley 12. Peck's Bad Boy 13, 14. Dan Motta 17. Sign of Cross 18.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.); Heart of Chicago Dec. 29; full house; good performance. Marie Wainwright 3; full house; excellent performance. Harrison J. Wolfe in Open Gate 31; fair performance; poor house. Rip Van Winkle 14. Sign of Cross 17. Charles B. Hanford 19. Peck's Bad Boy 20. Grimes' Cellar Door 26.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.); German Lilliputians 11. Peck's Bad Boy 16. Devil's Lane 19. Maloney's Wedding 23. Holy City 27. The Fatal Wedding 30. Mugg's Landing Feb. 6.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.); Rip Van Winkle 6 pleased capacity. Heart of Chicago 11. Beggar Prince Opera co. in Fra Diavolo 16.

FAIRBURY.—OPERA HOUSE (C. F. Steel, mgr.); Heart of Chicago 6; good satisfaction; fair business. Peck's Bad Boy 11.

NORTH PLATTE.—LLOYD OPERA HOUSE (Charles Stamp, mgr.); Marie Wainwright in Twelfth Night 4; large house; excellent performance.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.); Fields and Hanson's Minstrels 6; large and well pleased houses. Isle of Spice 11. William Faverson in Letty 12. Louis Mann 18. Will Murray 20. Nance O'Neill 21. Nance O'Neill 22. PARK THEATRE (John Stiles, mgr.); Down by the Sea 5-7; fair business; pleased. Hearts of Oak 9, 11 pleased medium houses. Slaves of Mine 12-14. Corinne Runkel co. 16-21.

PORTSMOUTH.—MUSIC HALL (F. W. Bradford, mgr.); Roe Stock co. closed 2-7 to fair business; satisfaction. Hammond Stock co. opened 9-16 (except 12) with Queen of the Mines to good house; performance poor. Others plays: Legal Wrong, Her Father's Sin, Noble Son, Secret Marriage, Little Nell, Isle of Spice 12. Corse Payton Stock 16-21 (except 17). Louis Mann 17.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.); Charles E. King, bus.-mgr.); Clara Turner co. opened 9-14 to good house; well pleased. Plays: At Cozy Corners, Roanoke, Why Men Tempt Women, Alone in Greater New York, Sorceress, Mill Girl's Honor, Wedding Bells, Japanese Peach Blossom, Foxy Grandpa's Girl. Wills Comedy co. 23-25.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.); Bennett-Moulton co. 9-11; satisfactory business; pleased. Daughter of People 9. Shadowed Lives 10. Bell of Virginia 11.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Dusen, mgr.); Fields and Hanson's Minstrels 10, 11; good performances and business. Wills Musical Comedy co. 26.

CONDOR.—WHITE'S OPERA HOUSE (B. C. White, mgr.); Fields and Hanson's Minstrels 9; good house; satisfaction. U. T. C. 19.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Souller, mgr.); Grant S. Riggs, bus.-mgr.); Game Keeper 5-7; excellent business; co. good. Thomas Smith did good work and rendered some Irish melodies that were much enjoyed. On Bridge at Midnight opened to S. R. O. 8-11; co. very good; play very well staged; scenery being exceptionally realistic. Dora Thorne 12-14. THOMAS J. MCALLEER.

ATLANTIC CITY.—SAVOY THEATRE (Fred Moore, Jr., mgr.); Younger Brothers 6; co. very good business; well pleased. Vokes 7; hit; capacity. William H. Crane 9; performance excellent; business good. Winsome Winnie 10; principals good; supporting co. very poor; business very good. At Old Point Comfort 11, 12; very pleasing play; co. well selected; fair business. Burgomaster 13. Bertha Galland in Dorothy Vernon 14. Bennett-Moulton Stock co. 16-18. Joe Welch in Cohen's Luck 19. George M. Cohan in Little Johnnie Jones 21. Henry Miller in Joseph Entangled 23. Sky Farm 24. Jewel of Asia 25. Other Girl 27. Adelaide Thurston in Polly Primrose 30. Margaret Anglin in Wife's Strategy 31. Nat Goodwin Feb. 4.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery, mgr.); At Old Point Comfort pleased small audience 8. Our New Minister 7; large house; repeated former success. Winsome Winnie 9; good. Paula Edwards made decided hit; entire co. very satisfactory. Burgomaster 10; much better co. than any previous visits; principals and chorus fine. Field's Minstrels 11; two fine houses; very pleasing. Frank Daniels 18. Little Johnnie Jones 20. Tenderfoot 27.—STATE STREET THEATRE (Frank B. Shalters, mgr.); Liberty Belles attracted good houses 5-7; performance gratifying relief from melodrama. Wayward Son just as thrilling as ever 9, 10. Younger Brothers 11; large houses.

PATERSON.—OPERA HOUSE (John J. Grotzsch, mgr.); Little Church Around Corner Dec. 29-31; fair audience; co. satisfactory. Ninety and Nine (return 2-7 opened to big business; balance of week satisfactory. Bennett-Moulton co. in Fat Col. Belle of Virginia, Lyndon Bank Robbery, Working Girl, Side Lights of New York 9-14; fair audiences; co. satisfactory. From Rags to Riches 16-18. Minister's Sweetheart 19-21. Tenderfoot 23.

RED BANK.—OPERA HOUSE (Henry J. Garrity, mgr.); Game Keeper 4; fine attraction; fair business. French Folk co. 7; good business; seemed to please. Cook-Church Stock co. opened 9-14 in Actor's Romance to good house; excellent co.; good satisfaction. Land of Midnight Sun 10. White Squadron and Her Only Crime 11. Paul Kauvar 12.

BRIDGETON.—CRITERION THEATRE (Ed. B. Moore, mgr.); Our New Minister 4; excellent performance; good house. Creator's Band 7; very fine concert; business fair. Our New Minister (return) 10; large house. Empire Stock co. 12-14. Himmelmein's Ideal 23-28.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. H. Shorridge, mgr.); Garside Stock co. 9-14 opened in Two Orphans to S. R. O.; co. ordinary. Minister's Sweetheart 18. Liberty Belles 24. Dora Thorne 27. Himmelmein's Ideals 30-Fe. 4.

CAMDEN.—THEATRE (M. W. Taylor, mgr.); In Shadow of Gallows 5-7 pleased good houses; very sensational. Fight for Millions 9-11; satisfactory performance; usual good house. Terry McGovern 12-14. Royal Slave 16-18. Child Wife 19-21.

NEW MEXICO.

ALBUQUERQUE.—ELKS' OPERA HOUSE (O. A. Matson, mgr.); Florence Gale in As You Like It pleased large audience 31. Murray and Mack in English Daisy 9.

NEW YORK.

SYRACUSE.—WETTING OPERA HOUSE (John L. Kerr, mgr.); Alice 6; fair audience. All-star cast 7; good business. Other Girl 9; excellent performance; large audience. May Irwin 12. De Wolf Hopper 13. Margaret Anglin 18, 19. GRAND OPERA HOUSE (C. H. Plummer, mgr.); Escaped from Harem drew well 5-7. Why Girls Go Wrong 9-11; mediocre attendance. Queen of Highbury 12-14. Escaped from Sing Sing 16-18. Younger Brothers 19-21.—BASTABLE THEATRE (H. A. Hurtig, mgr.); Sign of Four attracted well 5-7. Happy Hooligan 9-11; good business. By Right of Sword 12-14. Al H. Wilson 16-18. Lost Boys 19-21.—ITEM: Sarah Truax, of all-star cast of Two Orphans and stock here, was entertained especially 7. E. A. BRIDGMAN.

ROCHESTER.—NATIONAL THEATRE (Max Hurdle, mgr.); By Right of Sword with Ralph Stuart in leading characters attracted fine audiences 9-11; supporting co. very good; staging excellent. Happy Hooligan amused fairly good attendance 12-14. Lost Boys 16-18. Al H. Wilson 19-21.—BAKER THEATRE (Shubert Brothers, mrs.); John E. Boyle, res. mgr.); Business very good with Queen of Highway 9-11.

Why Girls Go Wrong 12-14; fairly good houses; pleased. Younger Brothers 16-18. Escaped from Sing Sing 19-21.—LYCEUM THEATRE (M. E. Wolff, mgr.); Lionel Barrymore in Other Girl 10, 11; fairly good business. De Wolf Hopper in Wang 14; good house. Margaret Anglin 20, 21.

J. W. GARRUTHERS.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.); Minister's Daughters 8; medium audience seemed to please. When Women Love 7; fair attendance; poor performance. Andrew Mack in Way to Kenmare 10; capacity; pleased. All-star cast in Two Orphans 11; medium attendance; excellent performance. De Wolf Hopper in Wang (Electric railway Employees' benefit) 12; seats all sold in advance; excellent entertainment. Human Hearts 13, 14.—STAR THEATRE (Francis Morey, mgr.); Una Clayton Stock co. 9-14 in Miss Sherlock Holmes; good attendance. JOHN C. WALLER.

ALBANY.—HARMANUS BLECKER HALL (H. R. Jacobs, mgr.); Lilliputians in Sinbad 6-7; good performance; business fair. Running for Office 9-11; large and well pleased audience; co. very satisfied.

For Sale 12. Checkers 13. Nance O'Neill in Maggie 14. Margaret Anglin in Wife's Strategy 15. Puff, Puff, Puff 20, 21. Robert B. Mantell 22-28.—EMPIRE THEATRE (H. R. Jacobs, mgr.); Pousse 1-6 9-14; well presented; large audience. Japsky 16-21. Fiddle-Dee-Dee 23-28.

GEORGE W. HERRICK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.); Lilliputians in Sinbad gave three delightful performances 3, 4 to houses not as large as they should have been for such pleasing production. Flight for Millions pleased its clientele three times 6, 7. Lady Audley's Secret, well told by Enid Mayo and competent co. matinee and night 9. As usual, Martin's U. T. C. drew large houses 10. May Irwin in Mrs. Black is Back 11. All-star cast in Two Orphans 12.

GEORGE C. MOON.

ELMIRA.—ST. JAMES AUDITORIUM; Margaret Barry in Les Misérables 10; excellent performance; good audience. Chinese Honeymoon 11. Playhouse 12. Plasticine 13. Plasticine have commenced work on the new Lyceum Theatre. The wood and steel work being practically completed. The inside decorations are due in two weeks and the contractors promise a completed theatre by Feb. 22.—C. F. Fox has relinquished lease of Grand Opera House, Leechburg, Pa. It is not known who will be his successor.

J. MAXWELL BEERS.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.); Bennett-Moulton co. 9-16 opened to S. R. O.; excellent co. Plays: Jealous Wife, Fatal Coin, Lyndon Bank Robbery, Shadowed Lives, Belle of Virginia, Side Lights of New York, By King's Command, Outcasts of Society. Henrietta Crofton in Sweet Kitty Bellairs 17. Robert B. Mantell in China Hill 18. England's Concert Band 20. Field's Minstrels 24. Charles K. Champlin 25. Sun 30, Feb. 4.—RONDOUP OPERA HOUSE (William G. Finley, mgr.); Fanny Wood co. 5-7; fair co. and business. Harvey and Gage co. 9-14 opened with a Nutmeg Match to crowded house; fine co. Plays: Parish Priest, Rachel Goldstein, Hearts of Blue Ridge, Nobody's Claim, Queen of Chinatown.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.); Myrtle-Harder Stock co. closed week 26-31 with Old Sleuth, At Risk of His Life, Surrender; good business. Harvey and Gage Comedy co. opened 2-7 with Nutmeg Match to S. R. O.; best co. here this season. Other plays: Rachel Goldstein, Parish Priest, Nobody's Claim, in North Carolina, Tennessee Romance, Queen of Chinatown, Hearts of Blue Ridge; good business. Checkers 9; S. R. O.; good performance. Edward Blondell in Lost Boy 14. Raleigh 15.

RALEIGH.—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.); Barlow's Minstrels 7; small business. Flaming Arrow 6; fair house; good performance. Girl from Kay's 9; splendid performance; good audience. Jewel of Asia 10; excellent business. The That Binda 11. Elizabeth Kennedy in Magda 13.

WILMINGTON.—GRAND OPERA HOUSE (C. T. Fuller, res. mgr.); Flaming Arrow 4; very good co.; business fair. Chinese Honeymoon 5; capacity; performance hardly came up to expectations. Barlow's Minstrels 6; very good co. and business. Jewel of Asia 7; very good co.; business fair. Harris-Parkin Stock co. 9-14. SI Plunkard 16. Elizabeth Kennedy 17.

CHARLOTTE.—ACADEMY OF MUSIC (Mark S. Nathan, local mgr.); Jewel of Asia 6; poor business and performance. Chinese Honeymoon 7; performance and business good. Mazda 9; poor business; performance good.

Whole floor, consisting of five BIG Rooms, Bath, Telephone, every convenience. Half block from Broadway, in heart of down town theatre district. Completely furnished. Great chance for some one. Will sell at great sacrifice for cash. Address

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ELSIE JANIS
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very appreciative. Kellar, with Valadon, 5; as mystifying as ever; capacity. Mary Emerson in His Majesty and the Maid 7; play and co. disappointment to capacity matinee and good business night. James Boys in Missouri 9; co. weak; light patronage. Strollers 12. Otto Skinner in Harvester 13. Si Stebbins 14.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.); Murray Comedy co. closed successful week 2-7 in Captain's Mate, Ranch King, Down on Farm, Just Plain Folks, Ferry Girl, Missourians. Buster Brown 9; large audience; fine attraction. Quincy Adams Sawyer 12. Miss Bob White 23. Great Lafayette 26. Verna May Stock co. 30-Feb. 4 (except 11). (Edw. Best, mgr.); Katzenjammer Kids 11. Myers Stock co. 16-21. Quinal and Wall's Minstrels 25. Alphonse and Gaston Feb. 1. Little Homestead 9.

HAMILTON.—EFFERSON (Tom A. Smith, mgr.); Mildred Holland in Triumph of an Empress 2-7; good performance good. Ruined Life 7; good business; support not up to standard. Over Niagara Falls 13. Vogel's Minstrels 27.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.); Chorus Girl 9 failed to appear. When Women Love 18. Chicago Stock co. 17-21. Byron Opera co. 25.

MALONE.—OPERA HOUSE (H. A. Putnam, mgr.); Vogel's Minstrels 10; good performance and management. Pedder 12.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.); Idiot Slave 16. Lady Audley's Secret 21.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.); Over Niagara Falls 11.

NORTH CAROLINA.

GREENSBORO.—GRAND OPERA HOUSE (C. T. Fuller, res. mgr.); Flaming Arrow 4; very good co.; business fair. Chinese Honeymoon 5; capacity; performance good. Plasticine 6; good business. Inside-Out 7; excellent presentation. Barlow's Minstrels 8.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mrs.); Peruchi-Gypsons co. 5-7 in The Morning After, Strangers in New York, Humpty Dumpty Doodle; good houses; fair performances.

Flaming Arrow 9; good houses; fair performances. Dumpty Doodle 10; good houses; fair performances. Marriage of Kitty (return) 25. Brown's in Town 27.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. R. Slade, mgr.); Slacks of Orient. In Heart of Blue Ridge, Moonshiners; excellent co.; good business. Lydia Stock co. 16-18.

RALEIGH.—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.); Barlow's Minstrels 7; small business. Flaming Arrow 6; fair house; good performance; good audience. Jewel of Asia 10; excellent business. The That Binda 11. Elizabeth Kennedy in Magda 13.

Raleigh.—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.); Barlow's Minstrels 7; small business. Flaming Arrow 6; fair house; good performance; good audience. Jewel of Asia 10; excellent business. The That Binda 11. Elizabeth Kennedy in Magda 13.

CHARLOTTE.—ACADEMY OF MUSIC (Mark S. Nathan, local mgr.); Jewel of Asia 6; poor business and performance. Chinese Honeymoon 7; performance good. Mazda 9; poor business; performance good.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.); Arizona 2; good business; production well received. Devil's Auction 3; good house; disappointed audience. Study in Scarlet 7; light house; pleasing presentation. Human Hearts 11.

mgr.); Jerry from Kerry 4; good house and attraction. To Die at Dawn 16.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Her Only Sin 2; light business. Babes in Toyland 4; S. R. O.; satisfaction. Donastader's Minstrels 5; capacity; satisfaction. Paul Gilmore in Mummy and Humming Bird 8; good business. Shipman's Twelfth Night 7 canceled. Friend of Family 11. Faust's Minstrels 13, 14. Quincy Adams Sawyer 16.

OREGON.

PENDLETON.—FRAZIER'S THEATRE (K. J. Taylor, mgt.): Nettie the Newsie! Dec. 31, 1st fair co.; good houses. Marriage of Kitty 8; capacity. U. T. C. 9. For Mother's Sake 11. White Whitties in Soldiers of Fortune 13.

SALEM.—GRAND OPERA HOUSE (John F. Corrigan, mgt.): Show Girl Dec. 31; good co.; business. For Mother's Sake 2 pleased. West's Minstrels 4 pleased small house. Florence Roberts in Maria of the Lowlands 6.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Stewart, mgt.): For Mother's Sake 12. U. T. C. 13.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (M. Reis, mgt.); Joseph Frank (local mgt.): Who Is Who 5-7; rather trifling; fair business. Girl of Streets 9-11; pleased; fair; good audiences. Wedded, but No Wife 12-14. Strangers for Gold 16-18. Moonshiner's Daughter 19-21. Game Keeper 23-25. Royal Slave 26-28.—LYCEUM THEATRE (Reis and Angel, owners; Joseph Frank, local mgt.): Wilton Lackaye 6; fine production of The Pit; pleased; large audience in spite of most disagreeable weather. Field's Minstrels 7 pleased; very good business; handsomely staged. William Crane in Business Is Business 11; admirable interpretation; good house. Our New Minister 13. Show Girl 14. Schumann-Helnk 16. George Cohen 18. Joe Welch 21. Other Girl 25. Parsifal 27. Al. Wilson 28.—ITEM: Master Arnold Frank, the twelve-year son of Manager Joseph Frank, took the part of a messenger boy in The Pit, doing his work like a veteran.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgt.): Sky Farm 6; good business; pleased. Volunteer Organist 7; good co.; his business. Dr. Wolf Hopper in Wang 10. S. R. O.; fair performance. Andrew Mack in Try to Kenmare 11; excellent business; good co. Adelaide Thurston 14. Old Point Comfort 15. Field's Minstrels 18. Madame Schumann-Helnk 20.—ACADEMY OF MUSIC (A. J. Duffy, mgt.): Warward Son 5-7; S. R. O.; good co. Kidnapped in New York 9-11; excellent business; pleased. Little Outcast 12-14. Girl of Streets 16-18. Wedded, but No Wife 19-21.—COURT SQUARE THEATRE (Robert H. Keller, mgt.): Mortimer Snow Stock co. in When Knighthood Was in Flower 9-14; S. R. O.; excellent production. Belle of Richmond 16-21. Since opening of Court Square Mortimer Snow Stock co. has been very successful; productions first-class; business excellent.

ERIE.—MAJESTIC THEATRE (Erie Amusement Co., props.): Girl and the Bandit 2 scored big hit; capacity. Eternal City 4; first time here; excellent co.; fair attendance. Adelaide Thurston 6 in Polly Primrose; excellent co.; large and fashionable audience. Haydon, Fletcher 12 in Yankee Doodle, one of best attractions this season; capacity. Howe's Pictures 16. George Sidney in Busy Izzy 19.

PARK OPERA HOUSE (M. Reis, mgt.): Queen of Highway Dec. 29-31; well received; good business. Human Hearts 2-4; capable co.; good patronage. His Better Half 5-7; well received by fair attendance. Emma Bunting co. 9-14. Plays: Princess of Patches. Miss Sherlock Holmes, Daughter of South. How Women Rule Men. To Be Buried Alive. Little Miss Military; Little Devil; good business. Emery Stock co. 18-21.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgt.): Our New Minister 6; good house despite wretched weather; big hit. Forbidden Land 7; good co., including Abbott Adams, a Lancastrian; fair business. Field's Minstrels 9; large house; excellent performance. William H. Crane in Business Is Business 10; large audience; strong play; well acted. Bertha Galland in Dorothy Vernon of Haddon Hall 11; pleased; fair house; weather bad. Stella Mayhew in Show Girl 12; satisfactory. Fair business. Royal Slave 13. Our New Minister (returning) 14. George M. Cohen in Little Johnny Jones 16. Keene 18. Denver Express 19. Under Southern Skies 20. Maud Muller 21. Bennett-Moulton co. 23-28 (except 25). Henry W. Savage's Parsifal 25.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgt.): Selma Herman in Wedded, but No Wife 9; fair business; co. good. Marriage of Kitty 10 pleased large audience. Creator's Band 11; good business; pleased. Under Southern Skies 16. Katzenjammer Kids 17. Bertha Galland in Dorothy Vernon 18. Harry Kellar 24. Village Parson 31. Paul Gilmore in Mummy and Humming Bird Feb. 1. Jewel of Asia 2. George Sidney in Busy Izzy 3. From Rags to Riches 4. Ragged Hero 9. Liberty Belles 10.—GRAND OPERA HOUSE (Harry Beeson, mgt.): Recent Stock co. 5-7; fair business. Plays: A Woman's Revenge, A Wife in Honor. East Lynne. Lady Nell; co. good. Hoosier Girl 8. French Folk Pictures 19. Warward Son 21. Aubrey Stock co. 23-28 (except 25). My Wife's Fan 22.

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GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgt.): Moonshine's Daughter 7; good co.; fair business. Hoosier Girl 9; fair performance; small audience. Marriage of Kitty 11 pleased large audience. Katzenjammer Kids 18. Our New Minister 20. Kellar 25. Village Parson 28. From Rags to Riches 31. Busy Izzy Feb. 2.—KEAGGY THEATRE (Frank Good, mgt.): French Folly Burlesques 14.—ITEM: George W. Good, father of Frank Good, manager St. Clair and Keaggy theatres, died at his home here 6. Mr. Good built handsome St. Clair Theatre, which is finest in western Pennsylvania with exception of Nixon Theatre at Pittsburgh. In view of Mr. Good's Greensburg loss one of its most energetic and prosperous business men.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgt.): Wilton Lackaye 5; good co.; pleased capacity. Volunteer Organist 6; good co. and performance; fair business. Sky Farm 7; good co.; pleased large audience. Andrew Mack 12. Adelaide Thurston in Poly Primrose 13. May Irwin 14. Field's Minstrels 17. At Old Point Comfort 20, 21. Richard Carle in Tenderfoot 26.—GRAND OPERA HOUSE (Harry Brown, mgt.): Alone in World 5-7; fair co.; big business. Little Outcast 9-11; fair co.; good business. Barney Gilmore in Kidnapped in New York 12-14. Selma Herman 16-18. Girl of Street 19-21. Great Automobile Mystery 23-25. Tracked Around World 26-28.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (C. C. Mishler, mgt.): Paula Edwards in Winsome Winnie Dec. 31 to good houses. Ward and Vokes in Pair of Pinks 2; S. R. O.; performance fair. Howe's Pictures 3; good attendance. Moonshine's Daughter 4; fair house. Great Brindamore 5; medium house. Way Down East 7; crowded house. Marriage of Kitty 9; good attendance. Holy City 10; fair business. Wedded, but No Wife 11; large audience. Why H. Crane in Business Is Business 12; capacity. Why Girls Divorced Her 13. Girls Leave Home 14. Bertha Galland 16. Our New Minister 17. Under Southern Skies 18. Other Girl 24.

MAHANAY CITY.—KAIFER'S GRAND OPERA HOUSE (J. J. Ober, mgt.): Show Girl 9; fair co.; good business; Stella Mayhew scored. Ragged Hero 12. At Old Point Comfort 14.—GARRICK THEATRE (J. H. Knoebel, mgt.): Henrietta Crosman in Sweet Kitty Bellairs 15.—ITEM: Negotiations for lease of Garrick, which has been closed undergoing interior alterations and beautifying, are off between present management and S. Glasgow, of Trenton; no reason announced. Improvements cost several thousand, giving place thoroughly up-to-date appearance.

ALLEGTON.—LYRIC THEATRE (Mishler and Worman, mgrs.): Himmelman's Ideals 2-7; excellent business; general satisfaction. Plays: Roanoke, In Heart of Storm, Slaves of Mines, Back Among Old Folks, King of Desert, Dark Side of Great City, Ferry, Great Devereaux Case, In Shadow of Galloway 9; fair house; co. and performance fair. Show Girl 11; well received; good co.; two large audiences. Thurber-Nasher co. 16, 17. Madame Schumann-Helnk in Love's Lottery 18. From Rags to Riches 21.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fleck, mgt.): New York Day by Day 4 pleased fair audience. Why Women Sin 5; two performances; fair audience. Bertha Galland in Dorothy Vernon 6; good business; co. very good. O'Neilian and Wall's Minstrels 7 failed to appear. Murray and Mackey 9-14 opened to big business. Plays first half: Blue Grass of Old Kentucky, Fatal Marriage, Dr. Barry, Madame Schumann-Helnk 19. George F. Hall 20. Why Girls Leave Home 21.

KANE.—TEMPLE THEATRE (H. W. Sweely, mgt.): Quinlan and Wall's Minstrels 6 failed to appear. Adelaide Thurston in Poly Primrose delighted good house 7; very good performance. Burke and McCann 9-14 (except 12) opened in An Irish Nobleman and Arizona Jim to good business. Howe's Pictures 12. Great Lafayette 17. Way Down East 18. Poor Mr. Rich 20. Holy City 21. Ragged Hero 22. Why Girls Go Wrong 28. Brindamour and Malada 31.

PITTSTON.—LYRIC THEATRE (H. J. Sinclair, mgt.): Human Hearts 7 pleased two fine audiences. Ragged Hero 10; crowded house; satisfactory performance. Little Outcast 16.—BROAD STREET

(Continued on page 24.)

LETTER LIST.

WOMEN.

Atwood, Lillian, Lester Armstrong, Zaldee Appleton, Mary Atherton, Gloria Alonso, Mrs. O. H. Arnold, Charlotte Abbott.

Barnes, Evelyn, Dora Blake, Sady Blair, Kathryn Browne, Adelaide W. Bedell, Ethel Barrington, Carrie Behr, Grace L. Blake, Henriette Brown, Marjory Butler, Melina Bard, Mrs. Ora Barnes, May Bradley, Mrs. J. P. Barrett, May Burr, Mrs. Harry Bloodgood, Clara Bloodgood, Clara Burton, Frances St. J. Brenon, Marie Barboura, Virginia Bray, Rose Beaumont, Mabel J. Bardine, Johnstone Bennett, Anna P.'Brien, Josie Barrows, Blanche Brenerman, Gertrude Berkeley, Marie Blair.

Clark, Gertrude, Jean Cowgill, Mrs. M. G. Clifton, Verne Castro, Isabel Courtney, Catherine Call, Anna Caldwell, Allie M. Cooke, Edna May Crawford, Lizzie B. Chester, Hattie M. Childs, Marguerite Cross, Hilda Carol, Frances Cummings, Mrs. Con-

Davis, Emma Marie, Frances Duff, Minnie Delmonte, Dottie, Margaret Drew, Helen Duval, Adeline Dunlap, Dora Dunham, Mand Duma, Helen Douglas, Marie L. Day, Grace Dudley, Bessie Dean.

Ellsler, Effie, Marie Estes, Lulu Espey, Mrs. Edwin Edwin, Ethel Earle, Florence Elliott, May Evans.

Fisch, Bertha, Mabel Freyman, Mary Fairchild, Adalade Francis, Marie Franklin, Adalade Flitz, Alice, Nellie Farrington, Bertha L. Ford, Eleanor Folz.

Gelene, Jessie, Virginia Glyndon, B. May Goodale, Bertha Grant, Louise Gardner, Florence Gulse, Beatrice Gamble, Norma Garwood, Mabel Gill.

Hayes, Grace, Violet Holmes, Grace Hunter, Dorothy Hamm, Anna Hayes, Mrs. Charles Hallack,

Christine Hill, Pearl A. Hamilton, Delphine Hamilton, Suzanne Halprin, Margaret Hobart, Mrs. Walt Hoyt, India Holmes, Effie Hext, Artie Hall, Katherine Howard, Eleanie Hall, Hazel Harroun.

Johnson, Sabel, Millie James, Virginia Johnson, Pauline Johnson, Bertha James, Sallie Johnson.

Kingsland, Mrs. Edmund W. Louise E. Keebler, Fanny G. Kress, Mrs. Chas. Kirke, Grace Kimball, Mrs. Alb. P. Keeley, Genevieve Kane, Marion

Leroy, Marie, Bess Lee, Mrs. Frank Lallion, Pearl Landers, Dorothy Lee, Rheo Loraine, Amber Lawford, Rachel Lewis, Ethel Lehman, Alberta Lee, Camille Lavis, Lottie Learn, Helen Le Mont, Mme. Kirkby Lunn, Mary Lewis, Lillian Landberg, Ida Mae Lawrence, Leslie Leigh, Ada Lewis.

Maslin, Minnie, Rose Mayo, Mrs. Charlesworth Meekins, Lina Manzani, Etta Baker Martin, Miss K. Mitchell, Margaret Malden, Jane B. Manderville, Marion Morell, Mae Marrington, Annie Miller, Jane Masbory, Mrs. Ora C. Myers, Ethel Mathews, Mrs. L. Magnus, Florrie Madison, Grace Mulberry, Bessie Maxwell, Goldie Melville, Edna McFarland.

Nice, Kitty, Della Niven, Helen Nelson, Grace Naesmith, Vera Norris.

Oxer, Mignon, Angie Olson, Rose C. O'Neill, May Ovette.

Poirier, Caroline, Ethel Perry, Mrs. Wm. Philbrick, Gene Peters, Anna Pomeroy, Mrs. Theo. H. Price, Vivian Prescott, Ada D. Price, Helen Prindiville.

Ray, Ella, Mabel Roebuck, Emma Rollie, Beatrice M. Richardson, Helen Richmond, Isabel Reber, Grace Ranworth, Amy Robiere.

Stuart, Marle, Suzanne Santje, Kathryn Swann, Alice Sharp, Minnie Seward, Lillian Sieger, Maude Swiggert, May Sullivan, Helen Stewart, E. Carrie Selden, Mrs. M. Leonardo Smith, Julian Serine, Queenie Stewart, Rose Swanl, Elsie Steele, Elsie Scott, Ada Sayre, Margaret D. Sheppard, Josie Marie Sullivan, Bessie Shaine.

Trotman, Ivy, Jennie W. Tanner, Lydia Thompson, May Trask, Laura Thompson, Edythe Totten, Bonnie Thornton, Alice Thornton, Agnes Templeton.

Van Dum, Sue, Edith Van Epps, Gwendolyn Valentin, Bessie Van Ness, Violet Varley.

Welsh, Mary, Leagh Williams, Mrs. Fred C. Willson, Edna Woods, Kitty Williams, Bessie Whipple, Cannibal Warner, Susan Willis, Arline Wilson, Jane Wheately, Erma Welch, Ella Wesner, Ella West, Jean E. Ward, Floy Wayne, Edith Williams, Minnie Waters, Mrs. Harry Webster, Gertrude Warwick, Allie Wilson.

York, Lucille, Phyles Young.

MEN.

Armstrong, J. R., Sam E. Allen, Jack R. Amory, Mr. Allison, M. E. Alt, Abbott and Bryant.

Bennett, Robt. A. F. S. Beresford, H. B. Belmar, Pickering, Broth. Ormon Butler, J. K. Burke, H. J. Burke, Henry Belmer, Mac M. Barnes, Wm. Burton, B. W. Bass, Guse Brano, Elvyn A. Barron, Van R. Boyd, Paul Barnes, Jack Bristol, Fred'k Burt, Geo. Bell, Howard Brandon, Jas. L. Bancroft.

Chancy, Chas. E., Walter H. Cluxton, Jno. Costello, Frances Conlan, Bernard Craney, Luke E. Connex, Frank A. Cain, Jean B. Clarendon, Howard Canfield, Wm. C. Crane, Arthur C. Curtis, Jno. J. Carmody, J. C. Callahan, Chas. L. Crane, Richd. Castella, J. J. Conway, Walter Clifford, Emmett Corrigan, Bennie Carroll, Colby Family, Dudley Carter, Franklin R. Comstock, Bob Cunningham, Wm. G. L. Clair, H. Lindsey Campbell, Harry Campbell, Chas. Crossman, Harry Crandall, Jas. Cooper, Conway and Killeen, Harry Corbary and Stanton, Corbey and Burke.

Dalley, Hammon, Wm. F. Devere, Cliff Dean, S. H. Dudley, Jack Drumler, Hampton Del Ruth, Byron Douglas, P. J. Duggan, Reginald De Koven, K. Foster, Fred Ferguson, Jas. Fronoff, Andrew Forsythe, Harry Foy, Robt. Fulgora, Chas. K. French, R. O. Foster, Fisher and Johnson, Jas. L. Bancroft.

Flood, Geo., M. A. Faris, Ernest Francaul, Sam'l Freedman, E. J. Farrell, Dr. Pop Fretwell, Jno. R. Furlong, Harry Freeman, T. S. Finley, Allan K. Foster, Fred Ferguson, Jas. Fronoff, Andrew Forsythe, Harry Foy, Robt. Fulgora, Chas. K. French, R. O. Foster, Fisher and Johnson, Jas. L. Bancroft.

Greene, Walter H., Henry Gunson, Willard Graham, O. J. Goode, Henry Greenwell, Chas. F. Gibney, Hard Grahame, H. Gilmore, J. S. Garside, Frank L. Goodwin, E. F. Glickman, Geo. C. Gunther, Wayne Grey, W. Gavine, Walter Goodrich, B. F. Grinnell, J. W. Guldtoch, Gotts and Gotta.

Howard, Fred, C. Carl H. R. L. King, Frank Keene, Phillip Keeler, Van H. Kenzie, Orrin Knox, Robt. Kuhn, Chas. G. Kilpatrick, J. Francis Kirke.

Livingston, Alb. Edward Urchin, T. Lester, Frank J. Lear, Ed Latell, E. M. Leonard, O. E. Lundwall, Fred S. Lee, Walker P. Lewis, E. Sards Lawrence, Delle Lilli, Walter Ledman, Frank Laramee, Theo. Larch, St. John Lewis, Harry La Rose, Harry La Marr, Walter A. Laurence, Al. L. Leyburn, Harris Lumberg, Sam J. Lippscott.

Moor, Tom, Jno. W. Moore, Jas. S. Murray, Edward Mowry, Wm. A. Murr, Harry Markham, Mortimer Murdoch, I. N. Morris, J. W. Mitchell, Jas. J. Morrison, Fred Mower, Chas. A. Morton, Jas. Murray, Jas. B. Moran, Wm. M. Mortelle, Ed I. Murray, Wm. Montague, J. K. Murray, Robt. Mansfield, Robt. H. Meredith, Geo. Middleton, Chas. Mortimer, Frank Merritt, Wm. Kelley, Mark, Robt. R. McGregor, Leon Reynolds, Geo. M. Mack, Robt. R. McGuire, Leon McFarland, Jas. T. McGuire, H. F. McGarvie, Geo. L. McFarland, Jas. T. McGuire, H. F. McGarvie, Earl McLellan, J. A. Murphy.

Nagel, C. Lewis, Wm. Norris, Wm. Nash.

Ottley, Jas., Geo. Ober, Wm. H. Oviatt, Frank Owen, J. K. O'Neill, W. H. O'Neill.

Porter, Henri, Jno. A. Preston, C. W. Perry, W. H. Peake, Will R. Peters, H. B. Parker, David Proctor, Jas. D. Polk, Engeld. W. Presbrey, T. Avery Prentiss, David E. Perkins, W. H. Powers, Jas. D. Plant, Wm. B. Pencill, T. P. Parker, Fred Pfaff, Frank P. Parmet, Jas. B. Pease, J. F. Pease, Fred Palmer, Pantzer Trio.

MANAGERS vs. METCALFE.

A SENSATIONAL CASE DEVELOPED IN NEW YORK CITY.

Following the Loss of a Libel Suit by Klaw and Erlanger Against "Life," the Metropolitan Managers' Association Resolve to Bar "Life's" Critic from Their Theatres on the Claim that He Is a "Jew-Baiter"—A Series of Remarkable Relative Events.

In January, 1904, shortly after the Iroquois Theatre fire in Chicago, *Life* published a cartoon showing the padlocked door of the theatre, with the figure of Death at one side, and having underneath it the words: "Messrs. Klaw and Erlanger present Mr. Bluebeard." The publication of the picture incensed the managers so that they instituted an action for libel against *Life*, claiming damages to the extent of \$100,000. THE MIRROR last week gave a brief account of the case.

The suit came up for trial on Jan. 3 in the United States Court, the hearings being held in the court room in the Post Office Building in this city before Justice Wallace and a jury of uncommonly intelligent men, as are nearly all the juries that sit on cases in this court.

The plaintiffs were represented by Palmer and Adams, and the defendants' interests were looked after by Samuel H. Ordway, of Spencer, Ordway and Wierum, of 27 William street, New York. The case was opened by the submitting, by plaintiffs' counsel, of a copy of *Life* containing the alleged libelous cartoon. Its publication was admitted by counsel for the defense.

Joseph Brooks was called as a witness for the plaintiffs and testified as to the manner in which Mr. Bluebeard had been booked for the Iroquois Theatre.

Walter Damrosch, the musical director, and Charles Burnham, business manager of Wallack's Theatre, were called to give testimony as to the character of the plaintiffs. Both witnesses were of the opinion that the plaintiffs were men of irreproachable character. The auditor employed by Klaw and Erlanger was called to testify in reference to some accounts.

Mr. Ordway, on behalf of the defendants, submitted a large number of depositions taken in Chicago, which covered the entire question of the origin of the fire, but the judge ruled out most of this testimony and directed that only testimony relating to the question of locked exits should be admitted, as this was the subject of the cartoon upon the publication of which the libel suit was instituted.

The contention of plaintiffs' counsel was that Klaw and Erlanger, as proprietors of Mr. Bluebeard and as booking agents of the attraction, were in no way responsible for the safety of the exits in case of accident.

Mr. Ordway sprang a surprise on his opponents that took them completely off their feet by arguing that the proprietors and managers of the attraction playing at the theatre were equally responsible with the house management for the safety of the spectators.

The judge agreed with Mr. Ordway, and charged the jury to the effect that as booking agents of the theatre, and as proprietors and producers of the play, they were bound to use due and reasonable care to see that the spectators whom they invited to the performance had a reasonably safe place in which to see the play and reasonably safe and ready means of egress in case of fire. The judge left it to the jury to decide upon the evidence whether Klaw and Erlanger had used due and reasonable care in these respects.

The principal witnesses called on behalf of the defendants were Mr. Marshall, the architect of the Iroquois Theatre, and A. L. Erlanger, one of the plaintiffs in the case. Mr. Marshall was examined as to the construction of the house, and Mr. Erlanger gave testimony concerning the business details connected with the Iroquois Theatre Company.

The case was tried strictly on its merits, and no questions outside of the one at issue were introduced. The case began on Jan. 3, and on Jan. 6 it was given to the jury, who returned a verdict in favor of the defendants after less than five minutes' deliberation.

The legal result of this trial is of the greatest interest to traveling managers, as the inference to be taken from the verdict of the jury is that the manager of an attraction is just as responsible for the safety of an audience as is the manager of the theatre in which the attraction is playing.

The case already has had other than legal results that form the principal topic in theatrical circles. After the decision in the matter became known reports were published in various papers of a violent scene in the lobby of the court building in which Abraham L. Erlanger was the principal figure. Evidently enraged by the result of the case, Erlanger encountered Mr. Metcalfe and threatened to beat the critic's face into a pulp if he should ever even mention Erlanger's name again in *Life*. There was talk of Mr. Metcalfe's putting Erlanger under bonds to keep the peace, but at last accounts he had not done so. Mr. Metcalfe, however, when seen by a *Mirror* representative showed no sign whatever that he feared consequences or was to be influenced by bullying.

The strangest result in the matter was developed last Thursday, when, at a meeting of the New York Theatrical Managers' Association, a resolution to bar Mr. Metcalfe from a majority of the theatres of the city was passed. The resolution was in these terms:

"Resolved, That James S. Metcalfe, of *Life*, for his bitter and unwarranted racial attacks on the members of this association, be herewith excluded from all the theatres represented by this body."

Following is a list of theatres controlled by members of the Managers' Association, with their managers:

Theatres.	Managers.
Academy of Music	E. G. Gilmore
American	Wels. Klaw and Erlanger
Broadway	Jacob Litt
Castro	Sam and Lee Shubert
Circle	Perce Williams
Criterion	Charles Frohman
Dewey	Kraus and Sullivan
Empire	Charles Frohman
Fourteenth Street	J. Weoley Rosequest
Garden	Henry W. Savage
Garrick	Charles Frohman (William Harris)
Gotham	Kraus and Sullivan
Grand	John Springer
Harlem	A. Lichtenstein
Herald Square	Charles Frohman
Hudson	Henry B. Harris
Houston and Seaman's	Hurk and Sibley
Irving Place	Heilrich Conried
Knickerbocker	Al. Hartman
Keith's	B. F. Keith
Lew Fields'	Hamlin, Mitchell, and Fields
Lyceum	Daniel Frohman
Liberty	Klaw and Erlanger
Majestic	Starl and Wilbur
Metropolis	Henry Rosenberg
Metropolitan Opera House	Heinrich Conried
Murray Hill	W. T. Keogh
New Amsterdam	Klaw and Erlanger
New Orpheum	Leo Summers
New Star	W. T. Keogh
New York	Klaw and Erlanger
Pastor's	Tony Pastor
Princess	Sam and Lee Shubert
Proctor's Fifth Avenue	
Proctor's Fifty-eighth Street	F. F. Proctor
Proctor's Twenty-third Street	
Proctor's 125th Street	
Savoy	Charles Frohman and Frank McKee
Victoria	Oscar Hammerstein
Wallack's	Charles Burnham
Weber Music Hall	Weber and Ziegfeld
West End	George Blumenthal
Yorkville	M. R. Birberg
Windsor	Al. H. Woods

It is quite safe to assume that several of these managers did not vote for and at least privately

do not endorse the resolution excluding Mr. Metcalfe.

Daniel Frohman, president of the association, said to a *Herald* reporter in defense of this action:

"Each member of the association will look after his own theatre, and I have no doubt that the agreement to exclude Mr. Metcalfe will be enforced. It is not unlikely, however, that Mr. Metcalfe can pass the door unnoticed. We are informed that we are well within our rights in refusing admission to Mr. Metcalfe even should he purchase a ticket. The ticket is a personal license to enter the property of the proprietor of a theatre, and he has the right to refuse to permit any persons to enter who may be objectionable to him. That has been decided in the ticket speculator cases. The only redress which he could have would be to sue for the price of the ticket."

Mr. Frohman, in interviews published on Friday and Saturday last, said:

"Mr. Metcalfe's repeated attacks upon the Jewish race were responsible for the boycott declared against him by the Theatrical Managers' Association. He has gone out of his way to cast slurs at Jewish people, and has attacked managers, not because they were owners of theatres and companies, but because they were Jews."

"Each manager will look after his own theatre," he said, "and Mr. Metcalfe will be refused admission at every one of our forty-seven theatres where he is recognized. It is not likely that he can pass the door unnoticed."

"Life" started out some years ago to make slanderous and ridiculing statements against the Jewish race," continued Mr. Frohman. "Its slurs were not confined to the theatrical people, but extended to Jews as Jews in every walk of life. Tradesmen, financiers and professional men were attacked. In time its animosity, probably through its inability to have any effect, narrowed down to scurrilous flings at Jews connected with New York theatres. Mr. Metcalfe conducted a bitter personal attack against these men as Jews without any attempt at theatrical criticism. It was for this reason that the association was moved to declare a boycott."

"Mr. Metcalfe has frequently attacked me personally, and has assailed my play, my players, and my playhouses. To criticism thus directed, no matter how vituperative, I never had anything to say. Had he thus confined his notices I should still give them or any one else free access to any theatre with which I may happen to be connected. But to assail systematically the Jewish race and do so by using the theatres as a cloak makes him an objectionable person to forty-seven theatres in this city."

It is said that at the meeting of the managers Klaw and Erlanger offered to leave the room while the association considered the resolution, although they did not leave, and that after the action they denied that it was inspired by them.

Nothing else was talked about to the exclusion of this topic on Friday and Saturday by managers. Several managers, who claimed that they had no hand in the passage of the resolution—one report being that there really were but six managers present when the action was taken—are reported to have expressed the opinion after discussion of the matter became general among them that the action against Mr. Metcalfe was "too severe."

One manager, who refused to give his name, said:

"It was never supposed by us that the association was to constitute a defensive alliance of this character. In my opinion the resolution is an outrage and a direct attack against the newspaper and literary fraternity." Although a member of the Theatrical Managers' Association, this manager did not attend the meeting on Thursday.

Privately managers here and there express opinions strongly against the passage of the resolution, but they refuse to openly express themselves, because, they say, they would incur the enmity of certain powerful managers who could ruin them.

Mr. Metcalfe, in an interview, said:

"Neither Mr. Mitchell, the editor of *Life*, nor I believe it best to act hastily in this matter. We need not hurry to answer an action so manifestly unjust to me. The action by the managers was influenced by certain managers to satisfy a feeling of revenge. Many of the managers have already notified me of their sympathy in the present controversy. Some have already sent me tickets. Others, I understand, will do so in the near future. There is no secret about the matter that it is in the power of certain powerful managers in New York to ruin almost any manager in the city. These managers control practically the bookings of every theatre of prominence in the entire United States. For that reason many managers hesitate to give public expression to what private opinions they may have in this matter."

Mr. Metcalfe would not personally discuss the matter further at this time.

Some days before the action taken by the association, Weber and Ziegfeld and the Shuberts had sent Mr. Metcalfe tickets to performances at the Weber Music Hall and the Lyric Theatre. After the action of the association the Shuberts sent him word that that invitation was withdrawn. Mr. Metcalfe stated that he would be cowardly not to go, and so was present at the Weber Music Hall in the afternoon and the Lyric Theatre Saturday night with his lawyer, but no aggressive action was taken by either party in the case.

In a review of and comment upon the matter *Life* this week will say:

"An effort has been made to make it appear that in the matter of *Life's* criticisms of the Theatrical Trust and its methods this journal has been actuated by racial or anti-Semitic prejudice. That phase of the question has been repeatedly discussed in these columns. We think it has been made clear that our contention has not been against the unworthy members of the Trust as Jews. *Life* has never regarded them as worthy representatives of the Jewish faith. It has been intimated to us that the course of this journal in this matter has not been a cause of offense to the better class of Jews in this community."

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He detested shams of any sort. He was brusque in his manner, but a more kind-hearted man never lived, as many of his less fortunate professional brethren who often accepted his benevolence will always remember.

Mr. Matthews was one of the closest friends of J. Wilkes Booth, a fact which came near being his undoing after the assassination of Lincoln. It was believed then that Matthews, as the friend and room mate of Booth, was one of the conspirators in the plot to kill many Government officials that was then unearthed. Mr. Matthews was arrested as an accomplice of Booth, and was held a prisoner for several weeks, until he proved conclusively that he was not concerned in the plot, and had no inkling or knowledge that President Lincoln

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

- A BREEZY TIME (Western; K. Webster Fitz, mgr.); Geary, Okla., Jan. 17. Wetherford 18, Elk City 19, Ardmore 20, Hobart 21, Managua 23, Anadarko 24.
- A BUNCH OF KEYS (Gus Bothner, mgr.); Princeton, Ind., Jan. 15, Vincennes 18, Richmond 19, Huntington 20, Ft. Wayne 21, Van Wert, O., 23, Delphos 24, Kenton 25, Lima 26.
- A CHICAGO TRAMP (W. C. De Bough, mgr.); Napoleonville, La., Jan. 18, Thibodaux 19, Houma 20, Patterson 21, Morgan City 22, Franklin 23, Abbeville 25, Jeanerette 26, New Iberia 27, Lafayette 28, Rayne 29.
- A COUNTRY KID (H. B. Whitaker, mgr.); Fredonia, Kan., Jan. 17, Parsons 18, Girard 19, Scammon 20, Iola 21.
- A DESPERATE CHANCE: Washington, D. C., Jan. 16-21.
- A DEVIL'S LANE (Eastern; Eunice Fitch, mgr.); Lisbon, O., Jan. 17, Butler, Pa., 18, New Kensington 19, Leechburg 20, Vandergrift 21.
- A FIGHT FOR LOVE: Cleveland, O., Jan. 16-21.
- A GIRL OF THE STREETS (J. L. Veronee, mgr.); Scranton, Pa., Jan. 16-18, Wilkes-Barre 19-21.
- A HIDDEN CRIME (A. J. Morgan, mgr.); Muskegon, Mich., Jan. 22, Ludington 23, Manistee 24, Cadillac 25, Grand Rapids 26-28.
- A LITTLE OUTCAST (Geo. E. Gill's); Brooklyn, N. Y., Jan. 16-21.
- A LITTLE OUTCAST (E. J. Carpenter's); Red Bluff, Cal., Jan. 17, Orville 18, 19, Woodland 20.
- A LITTLE OUTCAST (R. A. Hanks, mgr.); Lewisburg, Pa., Jan. 17, Bedford 18, Meyersdale 19, Somerset 20, Frostburg, Md., 23, Piedmont, W. Va., 24, Clarksville 25, Weston 26, West Union 27.
- A MIDNIGHT MARRIAGE (Frank C. Rhoades, mgr.); Springfield, Mass., Jan. 16-18, New Britain, Conn., 19, Hartford 20, 21.
- A RABBIT'S FOOT: Tampa, Fla., Jan. 16-17.
- A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.); Montreal, Can., Jan. 16-21, Syracuse, N. Y., 22-25, Rochester 26, 27.
- A ROMANCE OF COLOR (HOLLOW (A. C. Allen, mgr.); Clinton, Ill., Jan. 19, Bloomington 21, Blue Island 22, Oak Park 23, Rockford 24, Elgin 25).
- A ROYAL SLAVE (Southern; Gordon and Bennett, props.; Henry Blackaller, mgr.); Camden, N. J., Jan. 16-18, Burlington 19, Easton, Pa., 20, Bethlehem 21, Reading 23, Allentown 24.
- A RUINED LIFE (A. Eugene Spofford, mgr.); Butler, Ind., Jan. 17, Coldwater, Mich., 19, Hillsdale 20, Jackson 21, Battle Creek 23, Auburn, Ind., 24, Hartford City 25, Kokomo 26, Frankfort 27, Clinton 28.
- A RUINED LIFE (B. Eugene Spofford, mgr.); New Madrid, Mo., Jan. 17, Sikeston 19, Poplar Bluff 21, New York, N. Y., 23, Little Rock 24, Russellville 25, Ft. Smith 26, Van Buren 27.
- A SECRET DISPATCH: Taunton, Mass., Jan. 16-18, Lynn 19-21.
- A STRUGGLE FOR GOLD (J. Martino, mgr.); Harrisburg, Pa., Jan. 16-18, Reading 19-21, Allentown 22, South Bethlehem 24, Bonton, N. J., 25, Elizabeth 26-28.
- A STUDY IN SCARLET: Wahpeton, N. D., Jan. 17, Milbank 18, Webster 19, Aberdeen, S. D., 20, Huron 21, Watertown 22, Litchfield, Minn., 23, Willmar 24, Marshall 25, Pipestone 26, Madison, S. D., 27, Mitchell 28, Sioux City 29.
- A TRIP TO CHINA-TOWN (H. M. Saylor, mgr.); Cincinnati, Ill., Jan. 17, Decatur 18, Danville 19, Hooper 20, Galesburg 23, Kewanee 24, Dixon 25, Mendoza 28, Ottawa 27, Kankakee 28.
- A TRIP TO EGYPT (Frank E. Morse, mgr.); Lockport, N. Y., Jan. 17, Niagara Falls 18, Warsaw 19, Perry 20, Corning 21, Bath 23, Salamanca 24, Dunkirk 25.
- A WORKING GIRL'S WRONGS: Jersey City, N. J., Jan. 16-21.
- AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.); Danville, Ill., Jan. 17, Los Angeles, Ind., 18, Marion 19, Hartford City 20, Munich 21, Portland 22, Chicago 23, Marion 24.
- ACROSS THE PACIFIC (Harry Clay Blaney, mgr.); Norfolk, Va., Jan. 16-21, Washington, D. C., 23-28.
- ADAMS, MAUDE: New York city Dec. 26-indefinite.
- ADLEN, VIOLA: New York city Dec. 26-March 4.
- ALONE IN THE WORLD (Mitchell Brothers, mgrs.); Hoboken, N. J., Jan. 15-18, Wilmington, Del., 19-21, Boston, Mass., 22-28.
- ALPHONSE AND GASTON (Joe Cohn, mgr.); Marion, Ill., Jan. 17, Mt. Vernon 18, Oiney 19, Princeton, Ind., 20, Washington 21, West Baden 22.
- ARIZONA (Eastern; H. G. Denavit, mgr.); Washington, D. C., Jan. 17, Fairfield 18, Ottumwa 19, Albion 20, Des Moines 21.
- ARIZONA (Main; Wilson S. Rose, mgr.); Menominee, Wis., Jan. 17, Menomette 18, Green Bay 19, Milwaukee 20, Elgin, Ill., 21.
- AT CRIPPLE CREEK: New York city Jan. 16-21.
- AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.); Chicago, Ill., Jan. 15-21, Grand Rapids, Mich., 22-25, Angola, Ind., 27, Adrian, Mich., 28.
- BARRYMORE, ETHEL: New York city Nov. 15-Jan. 28.
- BELLEVUE, KYLIE: Brooklyn, N. Y., Jan. 16-21, New York city 23-28.
- BEM, HENRY: Birmingham, Ala., Jan. 16-18, Atlanta, Ga., 19-21, Cincinnati, O., 23-Feb. 4.
- BERESFORD, HARRY (J. J. Coleman, mgr.); Kearney, Neb., Jan. 17, North Platte 18, Cheyenne, Wyo., 19, Ft. Collins, Col., 20, Boulder 21, Denver 22-28.
- BINDLEY, FLORENCE: Kansas City, Mo., Jan. 15-21.
- BONELLI, WILLIAM: Peoria, Ill., Jan. 17, Canton 18, Ft. Madison 19, Quincy 20, St. Louis, Mo., 22-28.
- BRAMWELL, WILLIAM (Henri Gressitt, mgr.); Grand Rapids, Mich., Jan. 15-18, Lansing 19, Jackson 20, Bay City 21.
- BRINDAMOUR AND NAJADA (W. L. Ferris, mgr.); Rochester, Pa., Jan. 17, Jeanette 18, 19, Irwin 20, Latrobe 21.
- BUSTER BROWN (Western; Melville B. Raymond, mgr.); New York city Jan. 23-indefinite.
- BUSTER BROWN (Eastern; Melville B. Raymond, mgr.); Nelsonville, O., Jan. 17, Lancaster 18, Zanesville 19, Cambridge 20, Wheeling, W. Va., 21, Steubenville, O., 23, New Philadelphia 24, Coshocton 25, Mansfield 26, Ashland 27, Canton 28.
- BUSY IZZY: Toledo, O., Jan. 16-18, Erie, Pa., 19, Youngstown, O., 20, New Castle, Pa., 21, Cleveland, O., 22-28.
- CARTER, MRS. LESLIE: New York city Jan. 11-indefinite.
- CHECKERS: Boston, Mass., Jan. 16-28.
- CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.); St. Louis, Mo., Jan. 15-21, Kansas City 22-27.
- COLLIER, WILLIAM: Spokane, Wash., Jan. 16, 17, Ellensburg 18, Seattle 19-21, Vancouver, B. C., 23, Victoria 24, Tacoma, Wash., 25, Portland, Ore., 26-28.
- COMSTOCK, NANETTE (Kas. K. Hackett, mgr.); Milwaukee, Ind., Jan. 17, Paducah 18, Louisville 19, Nashville, Tenn., 19, Frankfort, Ind., 20, Lexington, Ky., 21, Cincinnati, O., 23-28.
- CORCORAN, JANE (Arthur C. Alston, mgr.); St. Paul, Minn., Jan. 15-18, Minneapolis 19-21, St. Charles 22, West Superior, Wis., 23, Duluth, Minn., 24, Red Wing 26, Northfield 27, Faribault 28.
- CRANE, WILLIAM H.: Cincinnati, O., Jan. 16-21, Chicago, Ill., 22-24, Feb. 4.
- CROSSMAN, HENRIETTA: New York city Jan. 23-28.
- DALY, ARNOLD (Liebler and Co., mgrs.); New York city-indefinite.
- DANGERS OF A WORKING GIRL (A. H. Woods, mgr.); Saginaw, Mich., Jan. 15-18, Findlay, O., 19, Lima 20, Middlebury 21, Cincinnati 22-28.
- DARKEST RUSSIA: St. Louis, Mo., Jan. 15-21.
- DAVID HARUM (No. 2; Julius Cahn, mgr.); Detroit, Mich., Jan. 16-21, Chicago, Ill., 23-28.
- DAVID HARUM (No. 2; Julius Cahn, mgr.); Lorain, O., Jan. 17, Wooster 18, Ashland 19, New Philadelphia 20, Beloit 21, Fairmont, W. Va., 23, Clarcksville 24, St. Marys 25, Pomeroy, O., 26, Gallipolis 27.
- DE GRASSE, JOSEPH (Fred A. Hayward, mgr.); Hope, Ark., Jan. 17, Prescott 18, Arkadelphia 19, Hot Springs 20, 21, Blue Bluff 23, Brinkley 24, Newport 25, Jonesboro 26, Marietta 27, Helena 28, DESERTED AT THE ALTAR: Cincinnati, O., Jan. 15-21.
- DEVIL'S AUCTION (M. Wise, mgr.); Appleton, Wis., Jan. 17, Oshkosh 18, Fond du Lac 19, Sheboygan 20, Winona 21, Chicago, Ill., 22-28.
- DOHA THRONE (Rowland and Clifford, mgrs.); Newark, N. J., Jan. 16-21.
- DOWN BY THE SEA (Phil Hunt, mgr.); Lowell, Mass., Jan. 16-18, Springfield 19-21, Holyoke 22, Winchendon, Conn., 24, Waterbury 25, Torrington 26, Walden, N. Y., 27, Passaic, N. J., 28.
- DOWN ON THE FARM: Hattiesburg, Miss., 21, Donaldsonville, La., 23, Thibodeaux 24, Morgan City 23, New Iberia 26, Crowley 27, Jennings 28.
- DREW JOHN: Boston, Mass., Jan. 16-28.
- DR. JEKYLL AND MR. HYDE (W. H. Hartigan, mgr.); Fairhaven, Mass., Jan. 17, Mankato 18, Winnebago, City 19, Fall River 20, Mason City, Oa., 21, Ft. Dodge 23, Oherette 24, Sac City 25, Iola Grove 26.
- DR. JEKYLL AND MR. HYDE (L. E. Pond, mgr.); Cleveland, Tenn., Jan. 17, Chattanooga 18, Ft. Payne, Ala., 19, West Blocton 20, Selma 21, Mobile 22, Montgomery 24, Columbus, Ga., 25, Macon 26, Birmingham 27.
- DR. JEKYLL AND MR. HYDE (L. E. Pond, mgr.); Cleveland, Tenn., Jan. 17, Chattanooga 18, Ft. Payne, Ala., 19, West Blocton 20, Selma 21, Mobile 22, Montgomery 24, Columbus, Ga., 25, Macon 26, Birmingham 27.
- DR. JEKYLL AND MR. HYDE (L. E. Pond, mgr.); Cincinnati, O., Jan. 17, Chickasaw 21, Oklahoma City 22, Shawnee 23, South McAlester, I. T., 24, Muskogee 25, Vinita 26, Aurora, Mo., 27, Springfield 28.
- ON THANKSGIVING DAY (Vance and Sullivan, mgrs.); Montgomery, Ala., Jan. 15-21.
- ON THE BRIDGE AT MIDNIGHT (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.); New York city Jan. 16-21.
- ON THE BRIDGE AT MIDNIGHT (Western; Geo. Klimt, prop.; Frank Gazzolo, mgr.); Dixie, Ill., Jan. 17, Deltek 18, Aurora 19, Macon 20, Hickey 20, Streator 21, Joliet 22, Fairbury 23, Canton 24, Galena 25, Elgin 26, Minerva 27, Cambridge 28.
- THE IRISH PAWNBROKERS (Ollie Mack and Joe Spear, mgrs.); Enid, Okla., Jan. 17, Kingfisher 18, Lawton 20, Chickasha 21, Oklahoma City 22, Shawnee 23, South McAlester, I. T., 24, Muskogee 25, Vinita 26, Aurora, Mo., 27, Springfield 28.
- THE HOOT CITY (Eastern; Gordon and Bennett, prop.; Harry Gordon, mgr.); Reno, Pa., Jan. 20, Kane 21, Smithfield 23, St. Marys 24.
- THE HOOT CITY (Western; Gordon and Bennett, prop.; Harry Harrison, mgr.); Albia, Ia., Jan. 17, Osceola 18, Creston 19, Clarinda 20, Shenandoah 21, Neola 22, Atlantic 23.
- THE HOOT CITY GIRL (Gus Cohan, mgr.); Weston, W. Va., Jan. 17, Marlboro 18, Beaver Falls 23, Salem 24, Ebenezer 25, Palestine 25, Lisbon 26, Minerva 27, Cambridge 28.
- THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.); Detroit, Mich., Jan. 18-21, Saginaw 22, Toledo, O., 23-28.

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BOSTON, MASS.

- ON THE SUWANEE RIVER (Stair and Nicol, mgrs.); Philadelphia, Pa., Jan. 16-21, Brooklyn, N. Y., 23-28.
- ONEIL, NANCIE (John Schoeffel, mgr.); Burlington, Vt., Jan. 17, St. Albans 18, Montpelier 19, White River Junction 20, Manchester, N. H., 21, Lewiston, Me., 23, Portland 24, Bangor 25, Waterville 26, Augusta 27, Rockland 28.
- ONLY A SHOP GIRL (Kanaka City, Mo., Jan. 15-21, NEW MINISTER (Miller and Conyers, mgrs.); Altoona, Pa., Jan. 17, Johnstown 18, Connellsville 19, Greensburg 20, Beaver Falls 21, Butler 23, East Pittsburgh 24, Sistersville, W. Va., 25, Marlinton, O., 26, Parkersburg, W. Va., 27, Huntington 28.
- OUT OF THE FOLD (Harry B. Marks, mgr.); Brooklyn, N. Y., Jan. 16-21.
- OVER NIAGARA FALLS (A. Rowland and Clifford, mgrs.); Bradford, Pa., Jan. 17, Johnsonburg 18, Punxsutawney 19, Houtzdale 20, Altoona 21, Somerset 23.
- PATION, W. B. (J. M. Stout, mgr.); Ottawa, Kan., 18, Paola 19, Chanute 20, Parsons 21, Sedalia, Mo., 22, Pittsburgh, Kan., 23, Ft. Scott 24, Sedalia 25.
- QUEEN OF THE HIGHWAY (W. McGowan, mgr.); Amsterdam, N. Y., Jan. 17, Cohoes 18, Troy 19-21, New York city 23-28.
- QUEEN OF THE WHITE SLAVES (Eastern; A. H. Woods, mgr.); Coldwater, Mich., Jan. 17, Kalama-zoo 18, Battle Creek 20, Benton Harbor 20, Al Porte, Ind., 21, Logansport 23, Huntington 24, Ft. Wayne 25, Defiance, O., 26.
- QUEEN OF THE WHITE SLAVES (Western; A. H. Woods, mgr.); Brooklyn, N. Y., Jan. 16-21, Jersey City, N. J., 23-28.
- QUINCY ADAM SAWYER (Central; W. G. Snelling, mgr.); Chattanooga, Tenn., Jan. 17, Knoxville 18, Birmingham 19, Roanoke, Va., 20, Bluefield, W. Va., 21, Charlottesville 22, Staunton 24, Winchester 25, Annapolis, Md., 26, Chester, Pa., 27.
- QUINCY ADAMS SAWYER (Western); Dubuque, Iowa, Jan. 17, Ft. Worth 18, Dallas 19, Cleburne 20, Corsicana 21, Tyler 23, Greenville 24, Paris 25, Denison 26, Sherman 27, Durant, I. T., 28.
- RACHEL GOLDSTEIN (A. H. Woods, mgr.); Toledo, O., Jan. 15-18, Goshen, Ind., 19, South Bend 20, Elkhart 21, Chicago, Ill., 22-Febr. 4.
- RAYS, THE (Star and Nicol, mgrs.); Providence, R. I., Jan. 16-21, Worcester, Mass., 23-28.
- REHAN, ADA (Sam S. Shubert, mgr.); Dubuque, Iowa, Jan. 17, Madison 18, Rockford 19, Illinois, Ill., 20, Janesville 21, Aurora, Ill., 21, Chicago 23-30.
- REJANE: Boston, Mass., Jan. 19-21.
- ROBERTSON, FORBES: Montreal, Can., Jan. 16-21, Buffalo, N. Y., Jan. 20-Febr. 4.
- ROBISON, ELEANOR: Buffalo, N. Y., Jan. 16-21.
- ROYAL LILIPUTIANS (Thos. H. Henry, mgr.); Worcester, Mass., Jan. 16-21, Brooklyn, N. Y., 23-28.
- RUNNING FOR OFFICE: Montreal, Can., Jan. 16-21, Toronto 23-28.
- RUSSELL, ANNIE: Chicago, Ill., Jan. 16-21.
- RUSSELL, LOUIS J. (Felix Blei, mgr.); Forest City, Pa., Jan. 17, Slatington 18, Hoboken, N. J., 19-21, Bridgeport, Conn., 23, 24, New Haven 26-28.
- REHAN, ADA (Sam S. Shubert, mgr.); Dubuque, Iowa, Jan. 17, Madison 18, Rockford 19, Illinois, Ill., 20, Janesville 21, Aurora, Ill., 21, Chicago 23-30.
- REJANE: Boston, Mass., Jan. 19-21.
- RACHEL GOLDSTEIN (A. H. Woods, mgr.); Toledo, O., Jan. 15-18, Springfield 19, Akron 20, Elkhart 21, Chicago, Ill., 22-Febr. 4.
- RUNNING FOR OFFICE: Montreal, Can., Jan. 16-21, Toronto 23-28.
- RUSSELL, ANNIE: Chicago, Ill., Jan. 16-21.
- RUSSELL, LOUIS J. (Felix Blei, mgr.); Forest City, Pa., Jan. 17, Slatington 18, Hoboken, N. J., 19-21, Bridgeport, Conn., 23, 24, New Haven 26-28.
- RAYMOND, ELIZABETH (Melville B. Raymond, prop.); Milwaukee, Wis., Jan. 15-21, Omaha, Neb., 27-28.
- THE SHADOWS ON THE CROSS (Ed Anderson, mgr.); Du-ray, I. T., Jan. 17, Arcola 18, Paris 19, Seymour 20, Rushville 21, Richmond 22.
- THE MIDNIGHT FLYER (Ed Anderson, mgr.); Du-ray, I. T., Jan. 17, Arcola 18, Paris 19, Seymour 20, Rushville 21, Richmond 22.
- THE MINISTER'S SWEETHEARTS (G. H. Eldon, mgr.); Flemington, N. J., 17, New Brunswick 18, Paterson 19-21, South Bethlehem, Pa., 23, Shenandoah 24, Mt. Carmel 25, Shamokin 26, Milton 27.
- THE MISSOURI GIRL (Western); Fred Raymond, mgr.; Kaboka, Mo., Jan. 17, 18, Unionville 19, Milan 20, Trenton 21, Princeton 23, Seymour, Ia., 24, Centerville 25, Alba 26.
- THE MOONSHINER'S DAUGHTER (Eastern; W. F. Main, mgr.); Reading, Pa., Jan. 16-18, Harrisburg 21, Wilmington, Del., 23-25, Chester 26, Morris-town 27.
- THE NINETEEN AND NINETEEN (Toronto, Can., Jan. 16-21, Pittsburgh, Pa., 22-Febr. 28).
- THE OLD CLOTHES MAN (Tom North, mgr.); Baldwin, Ill., Jan. 17, Waukegan, Wis., 18, Chicago, Ill., 19-21, Grand Rapids 22, Sarnia 23, Sarnia 26, Belding 27, Mt. Pleasant 28.
- THE OTHER GIRL (Pittsburgh, Pa., Jan. 16-21, Johnstown 23, Altoona 24, Harrisburg 25, Lancaster 26, Atlantic City, N. J., 27, New Rochelle, N. Y., 28).
- THE PEDDLER (Sullivan, Harris and Woods, mgrs.); Wabash, Ind., Jan. 17, Ft. Wayne 18, Kok

WHITTLESEY, WHITE (Belasco, Mayer and Price, mgrs.): Portland, Ore. Jan. 15-21. Tacoma, Wash., Olympia 23. Seattle 24-28.

WHO'S WHO? (G. F. Crosby, mgr.): Ubrichs-Wilson, Jan. 17. Canton 18.

WHY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgrs.): Dayton, O. Jan. 16-18. Indianapolis, Ind. 19-21. Chicago, Ill. 22-Feb. 4.

WHY GIRLS LEAVE HOME (Western; Vance and Sullivan, mgrs.): Elgin, Ill. Jan. 17. Rockford 18. Beloit, Wis. 19. Janesville 20. Madison 21. Oshkosh 22. Beaver Dam 23. Portage 24. La Crosse 25. Winona, Minn. 26. Mankato 28.

WHY GIRLS LEAVE HOME (Eastern; Vance and Sullivan, mgrs.): DuBois, Pa. Jan. 17. Clearfield 18. Bellefonte 19. Lock Haven 20. Williamsport 21. Milton 22. Lewistown 23. Bloomsburg 25. Mahanoy City 26. Mt. Carmel 27. Shenandoah 28.

WHY WOMEN SIN (Jake B. Murray, mgr.): Boulder, Col. Jan. 17. Longmont 18. Windsor 19. Central City 20. Colorado Springs 21. Denver 22-28.

WHY IN NAME ONLY (Garland Gaden, mgr.): Findlay, O. Jan. 17. Sandusky 18. Chicago Junction 20. Mansfield 21. Canton 23. Oil City, Pa. 24. Franklin 25. Bradford 28.

WILLARD, E. S.: New York city Jan. 23-Feb. 4.

WILSON, AL H.: Syracuse, N. Y., Jan. 16-18. Rochester 19-21.

WILSON, FRANCIS: New York city Jan. 2-indefinite.

WILFRE, HARRISON J. (W. F. Howe, mgr.): Topeka, Kan. Jan. 17. Salina 18. Emporia 19. Wichita 20.

WYNNDHAM, CHARLES: New York city Dec. 14-indefinite.

YOUNGER BROTHERS (A. A. Jack, mgr.): New York city Jan. 15-21. Holyoke, Mass. 23-25. Manchester, N. H. 26-28.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.-indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y.-indefinite.

BALDWIN-MELVILLE: New Orleans, La.-indefinite.

BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.-indefinite.

BIJOU THEATRE: Philadelphia, Pa.-indefinite.

BISHOP, Oakland, Cal.-indefinite.

BOYE STOCK (Mrs. Boye, mgr.): Nashville, Tenn. 23-28.

CALUMET (John T. Connors, mgr.): Calumet Theatre, South Chicago-indefinite.

CASTLE SQUARE: Boston, Mass.-indefinite.

CAZELLE'S FRENCH DRAMATIC: New Orleans, La.-indefinite.

CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.-indefinite.

COLUMBIA STOCK: Portland, Ore.-indefinite.

DAVIS, HARRY: Pittsburgh, Pa.-indefinite.

FERRIS: Minneapolis, Minn.-indefinite.

FORBES'UGH'S: Cincinnati, O.-indefinite.

GORMEAU'S: Philadelphia, Pa.-indefinite.

GERMAN THEATRE (Helmemann and Webb, mgrs.): St. Louis, Mo.-indefinite.

GLASER, VAUGHN (Horace A. Smith, mgr.): Cleveland, O. March 14-indefinite.

GRAND OPERA HOUSE STOCK: New Orleans, La.-indefinite.

GRATTAN AND DE VERNON: San Diego, Cal.-indefinite.

HOEFLER, JACK: Appleton, Wis.-indefinite.

HOPKINS' STOCK (A. E. Morrison, mgr.): Memphis, Tenn. Sept. 19-indefinite.

IRVING PLACE: New York city Oct. 6-indefinite.

MOROSCO, OLIVER: Los Angeles, Calif. July 10-indefinite.

NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill. Sept. 4-indefinite.

PATTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15-indefinite.

PLAYERS, THE: Chicago, Ill.-indefinite.

PROCTOR'S 125TH STREET: New York city-indefinite.

PROVIDENCE DRAMATIC: Providence, R. I. Oct. 10-indefinite.

PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass. Aug. 1-indefinite.

SAVOY THEATRE: New Orleans, La.-indefinite.

SHIRLEY, JESSIE: Spokane, Wash.-indefinite.

SNOW, MORTIMER: Scranton, Pa.-indefinite.

SPOONER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y. Aug. 15-indefinite.

STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.-indefinite.

THANHouser: Milwaukee, Wis. July 7-indefinite.

TROY, DONNA (Jas. L. Glass, mgr.): Milwaukee, Wis.-indefinite.

ULRICH: Los Angeles, Cal.-indefinite.

VAN DYKE (H. Walter Van Dyke, mgr.): St. Joseph, Mo.-indefinite.

WEINSTEIN'S (Ed Jacobson, mgr.): Seattle, Wash.-indefinite.

WILSON-WATERMAN: Houston, Tex., Sept. 5-indefinite.

WILSON-WATERMAN: Dallas, Tex., Oct. 5-indefinite.

REPERTOIRE COMPANIES.

ARNOLD STOCK (J. F. Arnold, mgr.): Mobile, Ala. Jan. 16-21.

BRECKENRIDGE, CHARLES, STOCK: Marysville, Mo. Jan. 16-21. Trenton 24-28.

BROWN, KIRK (Appell and Deshon, mgrs.): Birmingham, N. Y. Jan. 16-21. Pottsville, Pa. 22-28.

BROWN'S COMEDY (T. M. Brown, mgr.): Marianna, Ark. Jan. 16-18. Brinkley 19-21. Forrest City 23-25.

BUNTING, EMMA (Earl Burgess, mgr.): Canton, O. Jan. 16-21. New Castle, Pa. 23-28.

CAMPBELL, FRANKIE (Leri Grady, mgr.): Taunton, Mass. Jan. 16-21. Lowell 23-28.

CARROLL, COMEDY: Morristown, Tenn. Jan. 16-18.

CHARLTON, CHARLES, STOCK: Johnstown, N. Y. Jan. 16-21.

COLE, BELLA, COMEDIANS: Shawnee, Okla. Jan. 18-19.

COLONIAL STOCK: Livermore Falls, Me. Jan. 16-21. Waterville 23-28.

COOK-CHURCH (H. W. Taylor, mgr.): Chester, Pa. Jan. 16-21. Reading 23-28.

CURT'S DRAMATIC (M. H. Curtis, mgr.): La Crosse, Kan. Jan. 16-18. McCracken 19-21.

DAVIDSON STOCK (A. E. Davidson, mgr.): Freeport, Ill. Jan. 16-21. Sterling 23-28.

DEACKS STOCK: Moline, Ill. Jan. 16-21.

EDWARDS' STOCK (Jeff Hall, mgr.): Ashland, Ky. Jan. 16-21. Ironton, O. 23-25. Mayville, Ky. 26-28.

ELWYN, LORNE (Geo. A. Heckel, mgr.): St. Albans, Vt. Jan. 16-21. Sherbrooke, Can. 23-Feb. 4.

FENBERG STOCK: Schenectady, N. Y. Jan. 16-21.

FISHER AND WALTERS: Richmond, Ind. Jan. 16-21. Union City 23-25. Greenville, O. 26-28.

FISKE, MAY: Norwich, Conn. Jan. 16-21. North Adams, Mass. 30-Feb. 4.

FISS AND STOCK: Bath, Me. Jan. 16-21. Augusta 23-28.

FLYNN'S, JOSEPH J., STOCK (W. S. Bates, mgr.): Auburn, N. H. Jan. 16-21. Concord 23-28.

HALL, D. C. Sallie, Kan. Jan. 20-Feb. 5.

HAMILTON, LORENCE: Allentown, Pa. Jan. 16-18. Reading 19-21. Lancaster 22-28.

HARCOUET COMEDY (W. H. Shire, mgr.): Fitchburg, Mass. Jan. 16-21. Brockton 23-28.

HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Greenville, S. C. Jan. 16-21. Bonham 23-28.

HARVEY AND GAGE: Gloversville, N. Y. Jan. 16-21. Amsterdam 23-28.

HAYWARD, GRACE (Winters and Kress, mgrs.): Saginaw, Mich. Jan. 15-21. Bay City 22-28.

HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Bloomfield, Ia. Jan. 17. Eddyville 18. Knoxville 19. Indianapolis 20. Winterset 21. Osceola 23. Croton 24. Greenfield 25. Corning 26.

HERAD'S SQUARE STOCK: Newport, Me. Jan. 15-20.

KELLER STOCK (A. M. Keller, mgr.): Bellingham, Wash. Jan. 9-28.

KELLY STOCK (A. M. Kelly, mgr.): Downs, Kan. Jan. 16-21. Glascow 23-25.

KENNEDY, JAMES: Tiffin, O. Jan. 16-21.

KEystone DRAMATIC: Augusta, Me. Jan. 16-21. Bath 23-28.

KLARK-URBAN STOCK (Fred Graham, mgr.): Plattsburgh, N. Y. Jan. 16-21.

LEROUY STOCK (Leroy and Schwab, mgrs.): Franklin, Ind. Jan. 16-21. Bradford 23-28.

MCDONALD STOCK (G. W. McDonald, mgr.): South McAlester, I. T. Jan. 16-21. Tishomingo 23-25. Almore 26-28.

MACHEWILBUR: Montpelier, Ind. Jan. 23-25. Shreveville 26. Madison 30-Feb. 4.

MARKS BROTHERS (Joe Marks, mgr.): St. Thomas, Can. Jan. 16-21. Chatham 23-Feb. 1.

MARKS, TOM, STOCK (Tom Marks, mgr.): Phoenix, B. C. Jan. 16-18. Greenwood 19-21. Grand Forks 22-25. Republic, Wash. 26.

MASON, LILLIAN (Frank J. Dean, mgr.): Greenville, Mich. Jan. 16-21. Stanton 23-28.

LYRIC STOCK (Nick Perry, mgr.): Booneville, N. Y. Jan. 16-21.

MCALIFER, JERE: Newburg, N. Y. Jan. 16-21. Yonkers 23-28.

MCCANN, BURKE: Renova, Pa. Jan. 16-18. Clearfield 19-21. Bradford 23-28.

MCDONALD STOCK (G. W. McDonald, mgr.): South McAlester, I. T. Jan. 16-21. Tishomingo 23-25. Almore 26-28.

MACHEWILBUR: Montpelier, Ind. Jan. 23-25. Shreveville 26. Madison 30-Feb. 4.

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MARKS, TOM, STOCK (Tom Marks, mgr.): Phoenix, B. C. Jan. 16-18. Greenwood 19-21. Grand Forks 22-25. Republic, Wash. 26.

MASON, LILLIAN: Perry, Okla. Jan. 16-21.

MATHES, CLARA: Vancouver, B. C.-indefinite.

MAXAM AND SIGHTS' COMEDIANS (J. W. Sights, mgr.): Summit, S. D. 16-18. Waubay 19-21.

MELVILLE DRAMATIC (M. Melville, mgr.): Waldo, Ark. Jan. 16-21. Magnolia 23-28.

MOORE'S STOCK (Frank A. Moore, mgr.): Charette, O. Jan. 16-21.

MOREY STOCK (Le Comte and Fleisher, mgrs.): Ardmore, I. T. Jan. 16-21. Guthrie 23-28.

MURRAY AND MACKAY (John J. Murray, mgr.): Waverly, N. Y. Jan. 16-21. Port Jervis 23-28.

MYERS, IRENE: Lynn, Mass. Jan. 16-21. Lewiston, Me. 23-28.

MYERS STOCK (Sam Allen, mgr.): Marietta, O. Jan. 16-21. Bellair 23-28.

MYRLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): Lawrence, Mass. Jan. 16-21. Lynn 23-28.

NEVILLE, MARGARET (Wm. Cradock, mgr.): New Albany, Ind. Jan. 16-21. Frankfort, Ky. 23-28.

NEVIUS-TANNER (Nevius Brothers, mgrs.): Roanoke, Ill. Jan. 16-21. Minier 19-21. Marca 23-28.

NEWMAN'S ENTERTAINERS: Minden Mines, Mo. Jan. 16-21.

NORTH BROTHERS' COMEDIANS (Eastern; R. J. Mack, mgr.): South Bend, Ind. Jan. 16-21.

NORTH BROTHERS (Western; F. C. Carter, mgr.): Sherman, Tex. Jan. 16-21.

NO TOM, FRED (Lawrence Franklin, mgr.): Portsmouth, N. H. Jan. 16-21. Bangor, Me. 22-28.

PATTON'S CORSE, COMEDY (A. B. Bonney, mgr.): Portsmouth, N. H. Jan. 16-21. New Orleans, La. 23-28.

PATTON'S COSE (David Ramage, mgr.): Oil City, Pa. Jan. 16-21.

PATTON'S CORSE, COMEDY (A. B. Bonney, mgr.): Portsmouth, N. H. Jan. 16-21. Bangor, Me. 22-28.

PHELAN STOCK (Raiford A. Ward, mgr.): Newport, R. I. Jan. 16-21. New Bedford, Mass. 23-28.

PRINGLE, DELLA (T. A. Tuttle, mgr.): Sturts, S. D. Jan. 16-18. Bellefonte 19-21. Lead 23-28.

RECORD STOCK (Frank P. Haven, mgr.): Canonsburg, Pa. Jan. 16-21.

RENTFROW'S JOLLY PATHFINDERS (J. M. Rentfrow, mgr.): Anderson, Ind. Jan. 16-21.

ROE STOCK: Bangor, Me. Jan. 16-21.

RUBY STOCK (E. G. Gidley, mgr.): Rumford Falls, Me. Jan. 16-21.

RUSSELL AND DUNBAR STOCK (Chas. H. Russell, mgr.): Dubuque, Ia. Jan. 16-21. Lincoln, Neb. 23-28.

RYAN, DAN: Poughkeepsie, N. Y. Jan. 16-21. Schenectady 23-28.

SEWARD STOCK: Biddeford, Me. Jan. 16-21.

SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Calgary, N. W. T.-indefinite.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Gates-Ex. Jan. 16-21.

STRATTON-CAMPBELL: Bangor, Me. Jan. 16-21.

TAYLOR, ALBERT, STOCK (Albert Taylor, mgr.): Lake Charles, La. Jan. 15-22. New Orleans 23-29.

TURNER, CLARA: Lowell, Mass. Jan. 16-21. Haverhill 23-28.

VAN DYKE AND EATON (F. Mack, mgr.): Charleroi, Pa. Jan. 16-21.

VERNON STOCK (Benj. B. Vernon, mgr.): Austin, Pa. Jan. 16-21. Oleen, N. Y. 23-26. Johnsonburg, Pa. 26-28.

WALLACK'S THEATRE: Novinger, Mo. Jan. 16-18. Hannibal 19-21.

WINNINGER BROTHERS' OWN: Moline, Ill. Jan. 15-21. Morrison 23-28.

OPERA AND EXTRAVAGANZA.

A. CHINESE HONEYMOON (Eastern; Sam S. Shubert, mgr.): Thomasville, Ga. Jan. 17. Albany 18. Ameritus 19. Columbus 20. Montgomery 21. Atlanta 22. Anniston, Ga. 24. Atlanta 23. Birmingham, Ala. 27, 28.

A. CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): Winnipeg, Man. Jan. 16-18. Duluth, Minn. 20, 21. Hibbing 23. West Superior, Wis. 24. Eau Claire 25. La Crosse 26. Winona, Minn. 27. Red Wing, Wis. 28.

A. GIRL FROM DIXIE (Geo. A. Kingsbury, mgr.): Bloomington, Ill. Jan. 17. Peoria 18. Clinton, Ia. 19. Dubuque 20. La Crosse, Wis. 21-23.

BABES IN OKLAHOMA: New York city, Jan. 21.

CARSTEN-OPERA: Marietta, O. Jan. 16-17.

DANIELS, FRANK: Harrisburg, Pa. Jan. 17. Trenor, N. J. 18. Bridgeport, Conn. 19. New Haven 20. Baltimore, Md. 23-28.

DOLLY VARDEN: Cedar Rapids, Ia. Jan. 20.

ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Atlanta, Ga. Jan. 18-19. Birmingham, Ala. 19. Montgomery 20. Mobile 21. New Orleans, La. 22-28.

FANTANA (Shubert Bros., mgrs.): New York city Jan. 19-indefinite.

GLASER, LULU: Fall River, Mass. Jan. 17. New Bedford 18. Providence 19. New Haven 20. Hamilton 21. Ashland, Ky. 23-25.

HOPPER, DE WOLF (Sam S. Shubert, mgr.): Toronto, Can. Jan. 16-21. Hamilton 23, 24. Belleville 25. Kingston 26. Ottawa 27, 28.

HUMPTY DUMPTY: New York city Nov. 14-indefinite.

IN NEWPORT: New York city Dec. 26-indefinite.

IRMA OPERA: Rantoul, Ill. Jan. 17. Paris 18. Marshall 19. Robinson 20. Newton 21.

IT HAPPENED IN NORDLAND: New York city-indefinite.

LITTLE JOHNNY JONES: Harrisburg, Pa. Jan. 17. Easton 18. Allentown 19. Trenton, N. J. 20. Atlantic City 21. Newark 23-28.

MAY, EDNA: Boston, Mass. Jan. 9-21.

ME HIM AND I (Hurtig and Seaman, mgrs.): New York city 16-21.

MERRY SHOP GIRLS (Edward E. Rice, mgr.): Boston, Mass. Jan. 9-indefinite.

METROPOLITAN OPERA (Heinrich Conried, mgr.): New York city Nov. 21-indefinite.

MOTHER GOOSE: New Orleans, La. Jan. 9-21.

MRS. DELANEY OF NEWPORT (Melville B. Raymond, prop.): Minneapolis, Minn. Jan. 22-28.

MRI. WIX OF WIXHAM: Boston, Mass. Jan. 9-21.

OLYMPIA OPERA (R. W. Priest, mgr.): New Orleans, La. Nov. 20-indefinite.

PARSIFAL (In English; Henry W. Savage, mgr.): Washington, D. C. Jan. 16-21. Norfolk, Va. 23-28.

ROGERS BROTHERS: Lewiston, Me. Jan. 17. Portland 18. Lawrence, Mass. 19. Haverhill 20. Fall River 21.

STAN TOY: Shreveport, La. Jan. 16. Dallas, Tex. 17. Ft. Worth 19. Austin 21.

SARGEANT KITTY (Geo. W. White, mgr.): Omaha, Neb. Jan. 16-18.

SCHIFF, FRITZ (C. B. Dillingham, mgr.): New York city Nov. 21-indefinite.

PEGGY FROM PARIS (Henry W. Savage, mgr.): Springfield, Ill. Jan. 16-21. Danville 18. Champaign 19. Springfield 20. Vincennes Ind. 21.

PHILAN MUSICAL COMEDY (E. V. Phelan, mgr.): Salem, Mass. Jan. 16-21.

PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Columbus, Ohio 21.

ROGERS BROTHERS: Lewiston, Me. Jan. 17. Portland 18. Lawrence, Mass. 19. Haverhill 20. Fall River 21.

RENTZ-SANTLEY: Rochester, N. Y. Jan. 16-21.

RICE AND BARTON: Chicago, Ill. Jan. 16-21. Milwaukee, Wis. 23-28.

RUNAWAYS: Cincinnati, O. Jan. 16-21. Louisville, Ky. 23-28.

THOROUGHBRED: Montreal, Can. Jan. 16-21. Albany, N. Y. 23-25. Troy 26-28.

WHITE ROSES: Toledo, O. Jan. 16-21.

IMPERIALS: St. Paul, Minn. Jan. 16-21. Chicago, Ill. 23-28.

INNOCENT MAIDS (T. W. Dinkins, mgr.): Ft. Madison, Ia. Jan. 17. Keokuk 18. Burlington 19. Muscatine 20. Davenport 21. Rock Island, Ill. 23. Moline 24. Clinton, Ia. 25. Dubuque 26. Freeport, Ill. 27. Beloit, Wis. 28.

JACKIN, FRED: Jersey City, N. J. Jan. 16-21.

JACK'S SAM T.: New York city Jan. 16-21.

JEAVONS', IRNE (Thos. Hoffman, mgr.): Bellevue, Can. Jan. 16-21. Barrie 23-30.

JOLLY GRASS SIDWALKS: Brooklyn, N. Y. Jan. 9-14. Albany 15-21. Teaneck 22-28.

KENTUCKY BELLES: Boston, Mass. Jan. 23-28.

KNICK-ER-BROOKERS: Baltimore, Md. Jan. 16-21.

LONDON BELLES: New York city Jan. 16-21. Lincoln 22-28.

CLACKER JACKS: Toronto, Ont. Jan. 16-21, Monday 23-28.

MAJESTICS: Reading, Pa. Jan. 16-18. Scranton 23-28.

MERRY MAIDENS: Detroit, Mich. Jan. 16-21.

MOONLIGHT MAIDS: New York city Jan. 16-21. Scranton, Pa. 23-25.

MORRIS, HARRY: New York city Jan. 9-21. Brooklyn 23-28.

NEW YORK STARS: Providence, R. I. Jan. 13-18.

ORPHEUM SHOW: Los Angeles, Calif. Jan. 9-21.

PARISIAN WIDOWS: Chicago, Ill. Jan. 16-21. Detroit, Mich. 23-28.

REEVES, J. AL: Albany, N. Y. Jan. 16-18. Troy 19-21. Springfield, Mass. 23-25. Worcester 26-28.

REILLY AND WOODS: St. Louis, Mo. Jan. 16-21. Kansas City, Mo. 23-28.

RENTZ-SANTLEY: Rochester, N. Y. Jan. 16-21.

RICE AND BARTON: Chicago, Ill. Jan. 16-21. Milwaukee, Wis. 23-28.

RUNAWAYS: Cincinnati, O. Jan. 16-21. Louisville, Ky. 23-28.

THOROUGHBRED: Paterson, N. J. Jan. 16-21.

WINTER, J. E. JR.: Toledo, O. Jan. 16-21.

TOCADEROS: Albany, N. Y. Jan. 16-18. Troy 19-21. Providence, R. I. 23-28.

UTOPIANS: Boston, Mass. Jan. 16-21. New York city 23-28.

VANITY FAIR: Indianapolis, Ind. Jan. 16-21. Chicago, Ill. 23-28.

WEBER AND ZEIGFELD: New York city-indefinite.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE, PRESIDENT.

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HARRISON GREY FISKE,
EDITOR.

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THE METCALFE CASE.

In its news columns this week THE MIRROR carries an account of the case of KLAW and ERLANGER vs. *Life*, which seems to have developed into a boycott by a majority of the theatre managers of New York—members of the local Managers' Association—against JAMES METCALFE, the dramatic editor of *Life*.

After the Iroquois Theatre fire, *Life* published a cartoon, which has been fully described, that KLAW and ERLANGER assumed had damaged them as theatre managers to the extent of \$100,000, for the recovery of which sum they sued *Life*, alleging libel. The case was tried in the United States District Court, before Judge WALLACE and a jury, and a verdict was quickly rendered for the defendant journal.

According to the newspapers, and the story has been confirmed by the principals in the matter, ERLANGER met METCALFE in the lobby of the court building after the legal result and threatened to beat METCALFE's face "into a pulp" if METCALFE should ever thereafter mention ERLANGER's name in *Life*. There was a report that METCALFE purposed to put ERLANGER under bonds for this threat, but no such action has yet been taken.

The most sensational development in this matter followed. The New York Theatrical Managers' Association met and passed a resolution to the effect that "owing to his bitter and unwarranted racial attacks on the members of this association," Mr. METCALFE "be hereafter excluded from all the theatres represented by this body."

It is proper to examine this remarkable state of affairs calmly and judiciously, for it is evident that this is but the beginning of a very serious matter.

In the first place, KLAW and ERLANGER did not sue in the United States Court on the ground of any "racial attack" on them. But, being defeated on the merits of the case, they and those associated with them evidently have sought to obscure the real matter at issue and mislead the public as to just what is at stake. The experience of THE MIRROR for a number of years in

contending for principles against the Theatrical Trust and its members has shown that some of the persons in that body are not unwilling to attempt to secure by force what constituted authority denies to them. In other words, if they cannot gain their ends in one way, under the law, they will seek to gain them in another, outside of the law.

Mr. METCALFE is and for many years has been the dramatic critic of *Life*. The cartoon published in *Life* was not a dramatic criticism, but from the result of the suit brought by KLAW and ERLANGER in an attempt to punish *Life* for publishing that cartoon it would seem that it was one of the many privileged expressions of the press inspired for the public benefit and against criminal carelessness. Now, having lost their case in court, the managers involved seek outside of court, by what may be declared equivalent in law to a conspiracy, to deprive Mr. METCALFE of his vocation in a free country, and to muzzle the press. There are laws for the protection of persons in business or in private life that are libeled. But this, it can be seen, is not a recourse to law, but to something quite outside of the pale of legal protection or punishment.

It is pertinent to ask if the managers other than KLAW and ERLANGER who belong to this Managers' Association have any grievance on their own accounts against Mr. METCALFE? If they have no such grievance, as to themselves or their theatres, how could they justify in court or out of court their action in banning him, as a recognized critic, from their theatres?

It is pertinent to come down to particular cases in this inquiry. Take that of the Metropolitan Opera House, for instance, the performances in which are managed by Herr CONRIED, who is a member of the Managers' Association. What has Herr CONRIED to do with this matter? Why should he bar Mr. METCALFE from the opera? And what would the Directors of the Metropolitan Opera House have to say about this if Mr. METCALFE, debarred from the performances in their house, should seek legal redress?

When this situation is analyzed it amazes the logical mind, as it probably will excite the legal mind. KLAW and ERLANGER, seeking damages in court for an alleged libel, fail. One of them personally threatens the dramatic critic of the newspaper futilely sued with serious personal violence in the lobby of the tribunal that has decided against KLAW and ERLANGER. At a meeting of the associated managers of New York quickly following, this unprecedented resolution is passed to bar or expel Mr. METCALFE, the critic, from forty odd theatres in New York, none of whose managers seems to have any legitimate or legal complaint to make or cause of action against the man tabooed.

As has been suggested, the particular complaint alleged against Mr. METCALFE by Mr. ERLANGER, since the failure of the suit, is that Mr. METCALFE is a "Jew-baiter." A suggestion of the same grievance appears in the resolution of the Managers' Association barring him from the New York theatres. But that really would seem to be an extrinsic matter.

KLAW and ERLANGER, as a firm, sued *Life* for an alleged libel, assumed to have been embodied in a cartoon relating to the Iroquois Theatre fire, and not to Jews, and Mr. METCALFE's criticisms of the theatre essentially have been directed against the methods of the Theatrical Trust, rather than against any particular member or members of it, or against such persons simply as Jews. As it happens, all the immediate members of that Trust, as well as many related to it in business are Jews; but they all might be Yankees, or Frenchmen, or Englishmen—or persons of various races, as they really are—on the merits of this case, and without regard for the things in the theatre that come under legitimate criticism.

It is a strange fact, too, that the president of the Managers' Association, DANIEL FROHMAN, in an interview published last week, stated in effect that the punishment to be meted out to Mr. METCALFE by the theatre managers was a result of alleged statements printed in *Life*—not essentially dramatic criticism—"against the Jewish race, tradesmen, financiers and professional men." If this be so, why should the managers of New York theatres, outside of those whose names have been mentioned, combine to defend "tradesmen, financiers, professional men," and others on a race question? Is the Theatrical Trust or Syndicate, represented actively by KLAW and ERLANGER, powerful enough to align a majority of New York theatre managers in an attack on an individual critic on these grounds? And if the Trust is powerful enough to do this in New York will it not also attempt throughout the country to align theatres in all the

cities that it controls against a critic or critics that may find matters to criticise in the productions and administration of the Trust, claiming that such criticism is an attack on the Jewish race?

This whole movement, aside from the legal question involved, looks very much like absolutely gratuitous critic-baiting. Mr. METCALFE, of course, as far as the threats of one of the persons directly interested in the unsuccessful libel suit to "beat his face into a pulp" are concerned, has a very plain and effective remedy in preliminary criminal process. And it will be a strange thing if any resolution passed by any body of managers will have any effect eventually to hinder or embarrass free criticism of theatres by recognized critics in this metropolis or in other cities.

THE LONDON STAGE.

The New La Scala—Arthur Collins Wins—

The Scarlet Pimpernel—Notes.

(Special Correspondence of The Mirror.)

MIRROR BUREAU.

TRAFAVGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, Jan. 2.

I pass on to give you some account of the great sensation which has befallen us in a week when we were almost too busy to read the rush of articles and letters which have broken out upon the face of journalistic London because of the half-penny *Daily Mail*'s attack upon the Drury Lane pantomime, The White Cat, an attack which is universally regarded as being as brutal as it is extreme. On Tuesday morning the *Mail*'s notice (not by a dramatic critic, but by a well-known writer of children's books, E. H. Cooper, to wit) slanged Arthur Collins' latest and absolutely greatest Drury Lane pantomime, as being absolutely unfit for children to see. The slanger even compared the whole show to the most vulgar of Parisian (or Moulin Rougean) shows, also to a certain vile pot-house "sing-song" in Portsmouth, which, you know, is one of our big naval and garrison towns, the locality of many an episode in Marryatt's sea stories and the birthplace of Charles Dickens.

Why the *Mail* should have got on its hind legs and raved in this silly fashion is hard to say. It may be because the pantomime it attacks (a pantomime which will in due course be seen in your cities) is really a bright and lively show as a play, while as a stage production its beauty and picturesqueness baffles description. Moreover, although Dan Leno and Herbert Campbell have lately passed away, the cast is the strongest that could be got for money. It includes James Welch, a fine comedian; Harry Randall, one of the biggest and best of music hall comic singers; Queenie Leighton, an excellent all-round actress and the best principal boy seen for years; Fred Eastman, a quaint musical play actor; Jeannie Macdonald, a sweet singing heroine; Tom Woottwell, another good variety comedian; and your brilliant, brainy little Marie George, who as Cupid, a capitally written character, is dainty, graceful, innocent and refreshing throughout. In addition to all this the ballets are all beautiful and harmless, and in one case—a policeman ballet—scarcely funny, and the music by the indefatigable James M. Glover is the best he has yet done in any of his many pantomimes.

We all know that in most pantomimes, whether written by the Lane's librettist, the clever Hickory Wood, or by any one else, there will creep in at first (especially when music hall comedians are imported into the scheme) a joke or a jape here and there that is not in the best possible taste. In my notices, both for your nation and this, I have often pointed this out. So have all of us whose privilege it is to write for the public. As a rule these little japes, mostly relating to drink and "lodgers," are, however, eliminated directly the press alludes to them. Sometimes also a somewhat startling feminine costume (a kind of dress likely to please only baldheads) gets into these Christmas shows. But offences against bad taste in either connection are not common. And when they do arise, surely the critic can give some credit to the costly and generally really droll pantomime in which they occur. The *Mail*, however, both in the aforesaid notice and in a leading article the same day, also in its fresh attacks day by day, allows little or no merit of any kind to Old Drury's magnificent and merry pantomime.

In short, everybody except a few fanatics and a few self-advertisers, who are getting their respective epithets free publicity in the *Mail* day by day, are of one opinion, which is, that although Cooper himself doubtless did not know of it and was not willingly a party to the affair, some person or persons of the *Mail* staff feel a personal grudge against Arthur Collins and that the said grudge is being worked in all the big group of the Harmsworth journals. I don't believe that young Sir Alfred Harmsworth is a party to these wild attacks, which, if the attackers could have had their way, would have meant the throwing of 2,000 people out of work. In fact, that brainy and mostly busy young Bart. is, I regret to say, away, very ill.

Two delightful fairy plays cropped up among the Christmas shows. One of these is *Prunella*, at the Court, the other is *Peter Pan*, or the Boy Who Wouldn't Grow Up, at the Duke of York's. *Prunella*, or Love in a Dutch Garden—to give it its full title—has been daintily written by Housman, and supplied with sweet music by Joseph Lawrence Moorat. It is a pretty story showing how a *Prunella*—a sometime kept-at-home little damsel—is enticed away from her dear little Dutch garden home by a traveling Pierrot. For a time all is sweetness and light, *Prunella* loving her merry mate with all her heart and soul. Anon Pierrot tires of the little girl and leaves her. She returns home to the Dutch garden only to find poverty and ruin threatening certain dear ones who befriended her all through her early life. Deep pathos sets in for a while, but anon Pierrot, repentant and now aware of the little treasure he has rejected, returns overflowing with true love and all ends happily. *Prunella* and Pierrot were admirably acted by Thyrza Norman and Granville Barker, respectively, and the remainder of the little cast was also strong.

January 7.

The sensation stirred up by the *Daily Mail*'s series of attacks on the Drury Lane pantomime, The White Cat, fizzled out (as I predicted it would) in less than a week from the start thereof. In effect, Arthur Collins "got there with both feet" (as you would say in the American language), for not only did his proclamations against the *Mail*'s movements in this case bring many thousands of appreciative responses from people who had seen The White Cat, but also he caused to be read from the stage a series of apparently not too elegant extracts from certain of the children's books written by E. H. Cooper, who had been specially engaged to write the *Mail*'s notice.

Last night at the new Coliseum a terrible tragedy occurred during the performance of the wonderful realistic race for the Derby. The real horses and real jockeys engaged in this travel around on the huge stage in the same manner in which the frantic steeds used to travel in The County Fair and Ben Hur. The only difference in this case is that the excited animals tear around the stage while it is revolving at an enormous speed, and that they cover the entire distance of the Derby course. Last night while the stage was revolving at quite fifteen miles an hour, several jockeys fell, and one poor fellow was killed instantaneously, his head coming in contact with the marble prosen-

HENRY WEHRMANN.

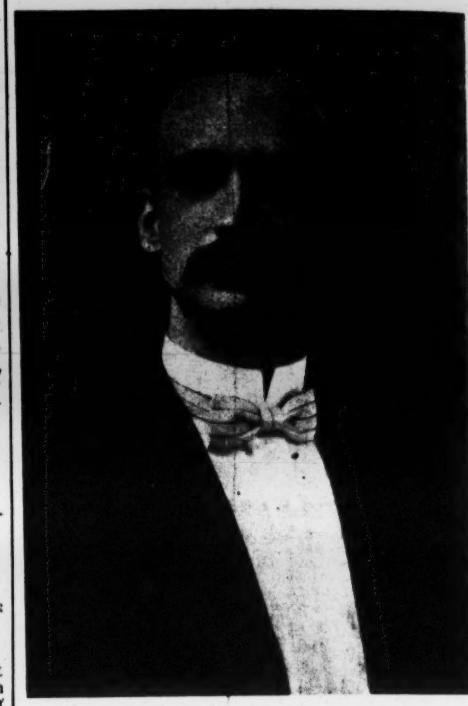


Photo Moore, New Orleans.

Henry Wehrmann, of New Orleans, probably the best known and most successful of the younger generation of musical composers of the South, is in the city for the special purpose of interpreting the music of his latest comic opera for a leading manager of this city. Mr. Wehrmann wrote the music of The Swimming Girl, which played to the biggest business in the history of the Park Casino of the Crescent City two seasons ago. This score was pronounced by the music critic, Mayfield, of the *Times-Democrat*, to be "prodigal in music, dazzlingly varied and delightful and brilliantly original." The following season Mr. Wehrmann's second comic opera, King Capital, was put on in his home city. The librettist, Mr. Leveque, editor and owner of *Harlequin*, wrote both books for the composer. King Capital was a daring attempt to symbolize the slipping away of royalty from human beings to the new form of monarchy, money. The theme was probably not sufficiently subtle for comic opera, for the opera did not find the favor of its predecessor with the laughter-loving, light-hearted people of the Southern metropolis. The latest opera is by Mr. Leveque and his sister, Rhoda Cameron, formerly of Daniel Frohman's Stock company, with lyrics by Henry Mayo, a newspaper man of New Orleans, and Grant Stewart, the actor. It is said to be a work picturesquely out of the ordinary, in point of plot, setting and music, and, before it reaches the public, it will have the further collaboration of a master-hand in stagework. Mr. Wehrmann at home is the organist of the famous Dr. Palmer's church, where his prolific musical fancy has produced a wealth of new sacred music. He has a great vogue at home as a writer of "popular music" also. He is an uncle of Eugenie Wehrmann, the gifted little pianiste, whom the citizens of New Orleans sent to Paris several years ago, and who returned recently to make her debut at home in a recital of even sensational brilliancy.

ium, and hurling him a mangled corpse into the orchestra. I have always held that there is terrible danger in this exhibition, and I hope that instead of the "extra precautions" mentioned in to-day's papers, the whole show may be stopped before more lives are sacrificed. In all other respects this latest and largest of London's theatres is worthy of the highest praise, and of the vast patronage which it has already received.

The funeral last Tuesday of Frank Celli drew a great many sympathizers. I am deeply sorry to have to record that although poor, handsome, and a man of deep faith and charity, he has, through sundry losses (not in the slightest degree of his own fault), left his widow and four children totally unprovided for.

That fine comedian, James Welch, has just had to give up his part of Prince Patter in the above mentioned Drury Lane pantomime, owing to serious lung trouble, and has been ordered to the Riviera, where it is hoped he will soon recover. Little Welch was always of a delicate and highly strung physique, and I am afraid that his strain to gain effects on a stage of such vast dimensions as Drury Lane has brought about this regrettable result. Welch's understudy, one W. Cummings, has been playing for the last night or two, but during next week Arthur Collins will pop in another celebrated comedian.

We all hear with sincerest regret that Mrs. Patrick Campbell has met with so severe an accident in your hospitable land, and I ask you to convey to her (per this MIRROR missive) not only my own good wishes for her speedy recovery, but those of the many admirers of hers whom I have met this week.

By the time this epistle reaches you (or perhaps just before) England's leading non-acting theatrical manager, George Edwardes to wit, will have descended upon your historic shores in order to produce in your city that beautiful light opera, The Duchess of Dantzig. When I bade George Edwardes bon voyage and advised him to call upon THE MIRROR'S Harrison Grey Fiske (ever the best of friends), G. E. was looking forward with great delight to his first visit to your city.

The New Theatre in St. Martin's Lane (just vacated by the aforesaid Haymarketers) was on Thursday opened by Julia Neilson and Fred Terry with new French Revolutionary drama, entitled The Scarlet Pimpernel. This strong romantic comedy, described as written by Orczy-Bastow, has proved hugely to the liking of the audience. It is really a striking story, with several exciting episodes. These episodes revolve chiefly around Sir Percy and Lady Blakeney (respectively enacted by the aforesaid Julia and the ditto Fred). The wife in this story has been a popular French actress, and the husband is (as far as the dramatis personae can see) merely a fatuous English top. As a matter of fact, however, he is really a mysterious person known as the Scarlet Pimpernel, and is the head of a secret society which in France at the terrible Revolutionary period conspired concerning the smuggling of certain threatened local nobility and gentry into England, where they would be safe.

Even Blakeney's wife is in ignorance as to his actual business in this connection, for he has reason to believe that she is a spy of the Revolutionary side and therefore has kept silence. The scene where she discovers his true identity is very powerful. In short, I predict much success for The Scarlet Pimpernel, if it is not actually (as a wild wag may say) another Sweet Pimper-Nell of Old Drury. Both Julia and Fred played magnificently, and were splendidly supported, chiefly by Alfred Kendrick, Rudge Hardinge, Horace Hodges, and Mary Mackenzie.

We were all glad to learn that the enchanting Edna (stage-surnamed May) has at last secured a divorce from her husband, Titus, who seems to have misbehaved so much towards her. I shall hope to see Edna the entrancing more happily married next time. Edna is not (at present) a great actress, but she is very popular in this nation and that very deservedly. Many of us are preparing to welcome her on her return to England's Togopols in the next merry Maytime. I might (were I not sober-minded) call it the Edna Maytime.

GAWAIN.

THE USHER



The sudden death of John Matthews, for many years honorably associated with the Actors' Fund of America, was a shock to his innumerable friends and acquaintances, as well as to the very few survivors of his time of activity as an actor many years ago. A full and interesting account of Mr. Matthews' career is given elsewhere in THE MIRROR this week.

Mr. Matthews was one of but four survivors of the company supporting Laura Keene that was representing Our American Cousin at Ford's Theatre, Washington, on the evening of April 14, 1865, when John Wilkes Booth fired the shot that caused the death of President Abraham Lincoln.

This tragedy, which was witnessed by Mr. Matthews, added to the strain of his experiences later, when, although he was wholly innocent in the matter, he was arrested as a close friend of Booth for suspected complicity, wrought upon his mind in a way to affect his former fondness for the practice of his profession. He still continued in it, however, as the records show, honorably and to public and professional esteem, until 1891, when the duties tendered to him to perform in connection with the Actors' Fund, enabling him as they did to remain in New York, were found to be more congenial, and in these duties he continued faithfully and with the very best results possible until his death.

Mr. Matthews was peculiarly fitted for his position as almoner of the Fund by a naturally sympathetic disposition, which enabled him to discriminate wisely, added to a natural shrewdness and knowledge of human nature that measured character and needs. To those who knew him but superficially he may have seemed to be brusque, but this manner, as those who knew him well will testify, served simply to cloak a profoundly compassionate heart and a noble nature. His loss will be keenly felt in the administration of the Fund, as it will be deeply regretted by those under its administration, and the great number who knew him but to respect and love him.

Mr. Matthews at the time of the immediate excitement over the Lincoln tragedy was, as has been suggested, under suspicion, and the day after the assassination he was pursued by a mob, a rope was placed around his neck, and he was on the point of being hung to a lamppost when he was rescued by the soldiery.

Mr. Matthews came of an excellent family and received an unusually good schooling. He was one of that extraordinary group of boys in Baltimore that produced Edwin and John Wilkes Booth, Stuart Robson and Theodore Hamilton. He played with most of the old celebrities, and accompanied Edwin Forrest on a number of his starring tours. One of his last engagements was in Augustus Pitou's production of The Power of the Press.

Mr. Matthews once told a representative of THE MIRROR that for twenty-five years he had not crossed a threshold of any one's house as a guest. He was particularly careful not to accept any hospitality from women. His opinion of women seemed to be a curious mixture of bitter antagonism, chivalrous esteem, and dread. His greatest antagonism, however, was for the half-trained actors of the day. His favorite remark whenever the younger people in the profession were mentioned was simply, "Actors? Actors?! Actors?!!!" delivered with scorn, contempt, and sarcasm. He would grumble to himself for hours, apparently, about the "usurpers of the stage," and then when Fund business called him to the home of a suffering or dying actor he would be as gentle as a woman. He was called the "Angel of Mercy of the Fund." And he was a gentleman. No one ever knew much of his life outside of the Fund work. He used to keep close to his room and read. And he mostly read the classic poets.

A striking and admirable trait of his character was his great fondness for the beauties of nature and for animals. One of his closest and best loved friends during the last years of his life was his Irish setter Dorcas, his almost constant companion. His old friends grew to look for Dorcas whenever they met John, and the dog was well known in the neighborhood where he lived. It was a great grief to the old man when Dorcas, from old age or other causes, became blind. From that time his devotion to her was redoubled, and Dorcas was the faithful companion of many long winter evenings in his room until her death.

The process of making the theatre of this country a purely "business" institution involves or develops relative schemes clearly akin to the original project.

There have been nondescript pieces on Broadway during recent seasons in which extrinsic advertisement was at least as promi-

nent as anything in their make-up designed to attract or please spectators.

Special brands of whiskey, various other articles of commerce, and the resources of one or another of the great New York shops have been propagated and promoted between lines of plays that had little else that was more valuable in wit or suggestion.

The limit in this direction, however, has been reached in a new piece just put forward here, the particular device employed being thus described in the preliminary press work:

One of the big department stores lays claim to having produced the ideal thing in the way of a home for a young unmarried man. The proprietors are advertising the fact extensively in a unique way and one altogether satisfactory to the management of both the theatre and the company. The department store in question has placed an order for one hundred seats nightly for a period of four weeks with the treasurer of the theatre. These seats have been selected singly and are not in pairs, and will be given away to club men and others contemplating refurbishing their apartments. The idea is that those who get the seats will not only use them, thereby getting a chance to see what artistic work the department store turns out, but, not caring to go alone, they will purchase the adjoining seats. The department store will get a good advertisement and the increased box-office receipts will be gratifying to the management.

If there really should be "increased box-office receipts" as a result of this sort of enterprise it might for the moment comfort the management to which this commercially dramatic inspiration is "satisfactory," and at the same time sympathetically brace up many a metropolitan box-office that in this year of grace is somewhat at sea as to "what the public wants."

There is a certain bucolic liability to err with reference to the theatre that is always productive of funny results without any suggestion of that pathos which sometimes modifies mere ignorance.

A vaudeville actor, playing a date in a Connecticut town honored by one performance of William Gillette, visited the "caffey" of the place after his "turn" in the evening, and there happily studied a few local geniuses as they looked upon the beer when it was red.

Two of the bucolic brethren compared notes. "Wall, I seen Gillette," remarked one, proudly. "Oh, did you?" responded the other. "But you mean Romeo and Gillette."

BOOKS AND MAGAZINES.

The Theatre Magazine appears for January in an entirely new dress. The publication is considerably enlarged, and a new department is devoted to the fashions of the stage. The most striking feature of the issue is a large double-page supplement showing a first-night at the Empire Theatre, New York. An important and interesting article deals with the real personality of Henrik Ibsen. Yone Noguchi, the Japanese poet, contributes an account of the geisha girl of Japan. There is a graceful poem to the memory of the late Mrs. Gilbert, by A. E. Lancaster. David Warfield furnishes the interview of the month, and there is a very entertaining interview with Madame Réjane. The story of Mrs. Fiske's new play, Leah Kleschna, is told by some fine flashlight pictures, and James K. Hackett's new play, *The Fortunes of the King*, is similarly illustrated. There is also a paper on the Hackets as among famous families of American players. Interesting pictures include full-page portraits of Julia Marlowe, Sir Charles Wyndham, Edward Terry, Nat Goodwin and others.

The Actors' Society Monthly Bulletin for January starts its eighth volume with a seventy-page issue that is a credit to even the high standard set and always maintained by its editor and the society. It has many reproductions of leading people in the profession and articles of literary value, besides those numerous ones which can not well be missed by any one interested in the stage, artistically or financially.

New Shakespeareana, a twentieth century review of Shakespearean and dramatic study, for January, contains some very interesting matter. The frontispieces are excellent portraits of B. L. Ashurst, vice-dean of The Shakespeare Society of Philadelphia; William Oscar Bates, Ph. B., recording secretary of The New York Shakespeare Society, and Henry Abbey, life member of The New York Shakespeare Society. R. L. Ashurst contributes the first installment of a valuable article on "Shakespeare's Falstaff Trilogy." There is a reminiscence by Appleton Morgan, on "The Only American Shakespeare Hoax" in the Marginia, the illustrated article on Macbeth's Castle of Cawdor as it stands to-day in Scotland, contains much quaint and interesting information. Among other matter is an article by Henry M. Doah on Shakespeare's Humble-Bumble Bee.

Besides its monthly finely illustrated department, "The Stage," *Munsey's* for January contains a scholarly article by Professor H. T. Peck, of Columbia, on "Three Hundred Years of Hamlet," with many photographs of Elsinore.

The Critic for January contains a fine portrait and an appreciation of Mrs. G. H. Gilbert, written by Elizabeth Luther Cary; an illustrated article on Novelli, by Carlo Formaro, a review of *The Sin of David* and a discussion of the dramatic inadequacy of *Judith of Bethulia*, by John D. Barry.

The Arena for January has an interesting essay on "Ibsen and Social Progress," by Archibald Henderson, Ph.D.

Pearson's has an excellent article on Julia Marlowe, illustrated with portraits taken at different ages.

ENGAGEMENTS.

Avis Waterman, for *The Virginian*. Robert Hyman, for light comedy at the Bush Temple Stock, Dallas, Tex.

Margaret Pitt, for leading juvenile business with Richard Mansfield.

Wilfrid North, for the leading male role in Margaret Anglin's *A Wife's Strategy*.

Ida Mae Laurence, for *Terry McGovern's For Fame and Fortune* company.

Harry Laurence, for *A Fight for Millions*.

Louise Randolph, for the new melodrama, *Queen of French Finance*, which is founded on the famous Chadwick case. Miss Randolph will play the leading role of Mrs. Bessie Badwick.

Fred Fordham, for *Escaped from the Harem*.

Maude Claire Shaw, with *Shadows of the Gallows*.

Ethel Fuller, with Thomas Jefferson, opened Dec. 29, as *Gretchen in Rip Van Winkle*.

Amy Stone, with *A Girl of the Street* for next sea-

son.

Russell Bassett, by George C. Tyler (having been released by Mr. De Witt, manager of Chase's Theatre Stock company, Baltimore, Md.), for the part of Herr Brahms, the music publisher, in *Merely Mary Ann*.

E. Jack Devine, who for the past fifteen weeks has been general agent for Gus Sun's American Minstrels, closed with them Dec. 18 to accept the management of the young romantic actor, Allan Villar, in his scenic production of the romantic drama, *The Heart of Texas*.

NOTES FROM MARSHALL P. WILDER.

SHANGHAI, CHINA, Nov. 22.

Here on the other side of the world I received to-day a pleasant reminder of my friends at home in finding a copy of THE MIRROR on a local newsstand. I fell eagerly upon it, and it was a great pleasure to turn the familiar pages, making me feel that, after all, I was not so far from the U. S. A.

So far my trip has more than realized, even my rosiest anticipations. The trip over was splendid, the boat being the *Mongolia*, one of the newest and finest on the Pacific. During the time jolly people on board made it one long holiday, with athletic sports, games, entertainments etc. I gave two entertainments on board.

When I reached Honolulu I found many friends there with everything arranged for an entertainment, expecting me to stop over one boat. My plans had been otherwise arranged, however, so I had to go on after a day in that garden spot of the earth. The United States seem not to appreciate what a treasure they have in the way of climate, fertility, strategic position and loyalty in these islands, and while they spend millions on the Philippines, rather neglect this little territory, which voluntarily annexed itself to the mother country. One has to go there and see the wonderful endowments of this thrice blessed land to appreciate what a rich gift it was.

In Japan one of my most interesting impressions was the Japanese theatre. The antique drama, though still performed, is gradually giving way to the more modern melodrama with scenes and characters of contemporaneous interest. My visit to the theatre of antique drama was not at all interesting, save as a contrast to the modern type. This latter was to me a revelation in the way of acting, stage settings and scenic effects. A guide translated to me occasionally, so that I could follow the drift of the story, not a difficult matter, assisted as it was by the really superb acting. The emotional scenes were so strong that I was deeply affected, even though without knowledge of the language. With very few exceptions the parts are all done by men. The great Dangiro's fame lay in his power of impersonating women, and the present famous actor in this line, Takata, is said to dress, act, talk and conduct himself like a woman, even when off the stage, in order to preserve the atmosphere.

The audience is almost as interesting to the foreigner as the people on the stage. The entire

ground floor is divided into little boxes, in each of which four people can sit, their feet doubled under them in Japanese fashion. The play is rather a serious business with these people, for many of them go at ten o'clock in the morning and remain until eleven at night, having all their meals served to them from nearby tea-houses. The children are legion in a Japanese theatre as everywhere, and in this kindly little nation the child is king. Unrebuked they wander about the theatre, at least a dozen climbing to the stage between the acts, and peeping under the curtain. Every one, men and women, smokes continually until the air is filled with a thick blue haze. Women with babies strapped to their backs are an ordinary sight everywhere in Japan, and may be seen at the theatre as frequently as in the streets. The innovation of an American orchestra was announced to me with great pride by my guide. The Japanese seemed to enjoy it, but it was a harrowing experience for Western ears, for every man seemed to have his own idea of how his part ought to go, and played it regardless of the others.

Here in China I have not been to the theatre yet, either native or otherwise. The European theatre this week is filled by Poleard's Lilliputians, a troupe of children from Australia. They are giving *Pinocchio*, *The Belle of New York*, *The Lady Slavey*, *The Geisha*, and *King Dodo*, whether within their rights or not, I'm sure I don't know. They are in the same hotel, and are a bright, interesting set of children. They go from here to Manila and Hong Kong, their tour of this part of the country seeming to be rather successful.

The ordinary sights of the streets have been sufficient to hold my interest without desiring the theatre. The Chinese seem a happy, contented, childish sort of people, with a philosophic turn of mind, and an infinite capacity for hard work. Inside the walled city, where life is today as it has been for centuries, local color is to be had in quantities. If one could leave his nose at home the enjoyment would be deeper. After my visit to the native city I could appreciate thoroughly the answer of the man who, being requested by a European firm to send them samples of Chinese perfumes, wrote back, and said: "There is but one odor in all China, and that is not a perfume."

The foreign concessions outside the walls make up a fascinating city, for bustle and brightness much like Paris. The hundreds of Chinese make distinctive, however, and at almost every corner a bright bit of picturesqueness is in the huge red, pink or yellow turbans of the Sikh policemen, bronze giants from Northern India.

Though not anticipating any work while on my trip, I have given three entertainments in Japan, and am to give two here. The foreigners in the two countries are hungry for entertainment, and any small companies visiting this part of the world should meet with unqualified success. A route from San Francisco to Honolulu, where they have a charming little theatre; Yokohama, Tokio, Nagasaki, Shanghai, Tien Tsin, Foo Chong, Hong Kong, and Manila would be a successful tour beyond any doubt for a small repertoire or vaudeville organization.

Merrily yours,

MARSHALL P. WILDER.

SUIT ON AN OLD CLAIM.

James M. McNamara, resident manager of the Teek Theatre, Buffalo, and the Baldwin Stock company in that city, secured a judgment for \$2,642 against Charles Frohman, of New York city, in the Supreme Court at Buffalo on Jan. 13.

The suit is the result of money lent and salary due for services rendered to Mr. Frohman during the season of 1884-1885, when Mr. McNamara acted as business-manager for Charles Frohman in England and America in the interest of the Georgia Minstrels.

Mr. McNamara claimed that during that season, while in London, he advanced the money to properly bill the organization, receiving only a small portion of salary during the tour of England and also while finishing a tour in America in 1885. Mr. McNamara has been paid by Mr. Frohman's treasurer, the late Mr. Rockwood, and his present treasurer, Mr. Young, certain amounts at a time—namely, \$200 and \$300, but insisted on a final settlement, which he was unable to get, and therefore brought suit. Shire and Jelinek, of Buffalo, were the attorneys for Mr. McNamara.

TWO THEATRES DESTROYED.

The Academy of Music at Chelsea, Mass., the only playhouse in the city, was destroyed by fire on the morning of Jan. 12, rendering at least thirty families homeless and causing loss of about \$250,000, with the Park and Savoy hotels nearby, which were badly damaged. The Academy represented a loss of about \$40,000 and was insured for \$28,500. The performance on the 11th was a minstrel show by local K. of P. lodges. The Academy was built about thirty-four years ago. All the well-known stars of a generation ago had appeared there. For years the old Boston Museum Stock company played an annual engagement at this house. This season the house had been occupied by a Yiddish stock company. The owner will rebuild on the Academy site, but has not decided if the building will include a theatre.

The Clement Opera House in Berlin, N. H., E. Tolman, manager, was destroyed by fire on Jan. 4, together with five other business blocks. One life was lost. The total loss was nearly \$200,000.

PERSONAL



WAINWRIGHT.—Marie Wainwright quieted an incipient panic at the opera house, in North Platte, Neb., Jan. 5, where she was playing in Twelfth Night.

GROSSMITH.—George Grossmith, Jr., has returned to England, and his place in *The School Girl* has been taken by Fred Leslie, Jr., a young actor from London much like Mr. Grossmith in appearance and skill.

ADE.—George Ade entertained several members of the College Widow company at the Holland House and afterward took them to Weber's Music Hall, Jan. 10, where they saw themselves burlesqued. His guests were Dorothy Tenant, Gertrude Quinlan, Amy Ricard, Lida McMillan, Frederick Truesdell, Morgan Comyn, Robert Mackaye and the other principals.

BARRYMORE.—Ethel Barrymore will give special matinees in the Hudson Theatre on Thursday, Jan. 19, and Thursday, Jan. 26, when she will be seen in *Carrots and Cousin Kate*.

SOUSA.—John Philip Sousa eclipsed his former London triumphs at Queen's Hall, Jan. 9. His composition, "At the King's Court," was received with an enthusiasm seldom equaled by a London audience. This was its first English performance.

KENDALS.—It is reported in some of the London papers that the Kendals will return to play in America.

ADAMS.—Maude Adams has bought the dwelling 24 East Forty-first street. She has owned for some time the adjoining house, and made it her residence when in the city.

CLEMENS.—Samuel L. Clemens (Mark Twain), who has been ill with acute bronchitis for three weeks, in his new home in New York city, is rapidly recovering.

BOUCICAULT.—Aubrey Boucicault was suffering from an attack of congestion of the lungs last week, and his doctor ordered him to remain indoors, though his condition was not serious. His part in *Higgledy-Piggledy*, at the Weber Music Hall, was taken by Frank Hatch.

LÉVÉQUE.—Editor Lévéque, of the New Orleans *Harlequin*, the brightest and most aggressive weekly journal in the South, is again enjoying New York, which has a fascination for him second only to his loyalty to the Crescent City. Mr. Lévéque is the librettist of a new comic opera that promises to make a sensation in this metropolis in the near future, the melody being the work of Wehrmann, the brilliant young composer of New Orleans. This new work is not the first collaboration of these more than clever men, although it is said to be their best.

SCHRADER.—Mr. and Mrs. Fred F. Schrader, of the Washington Post, were visitors to THE MIRROR office last week. Mr. Schrader is the esteemed dramatic critic of the Post, while the work of Mrs. Schrader also adds to the worth and brilliancy of that journal.

CUES.

Francis Wilson has bought a one-act play from Kenneth Lee.

Hazel Burt is now touring through South Africa with London to follow.

It Happened in Nordland was seen by two hundred members of the Seventh Regiment, who attended Fields' Theatre the night of Jan. 11.

David Warfield and Blanche Bates' rumored appearance in *Hamlet*, as telegraphed from San Francisco, was denied at the Belasco offices.</

TELEGRAPHIC NEWS

CHICAGO.

Mansfield's Success—Gillette Welcomed—Interesting Notes.
(Special to The Mirror.)

CHICAGO, Jan. 16.—Good bills are attracting good houses and the prospect is encouraging. The Great Northern reports business 10 per cent. greater than last season, and Mansfield's is much larger. Outlying houses have been generally well patronized lately. The bills this week:

Grand Opera House, Richard Mansfield, second week; Beau Brummel and Merchant of Venice; Illinois; Gillette in The Admirable Crichton, second week; Studebaker, The Girl and the Bandit, second week; Garrick, The Virginian, with Dustin Farnum, second and closing week; Powers, Annie Russell in Brother Jacques, second and closing week; McVicker's, The Eternal City, second week; Great Northern, Billy Van in Errand Boy; Columbus, A Hot Old Time; People's, stock in Master and Slave; Bush Temple, Powers' stock in The Palace of the King; Elgin, Fatal Wedding; La Salle, His Highness the Bey, sixth week; Academy, Rags to Riches; Bijou, Wedded and Parted; Howard's, May Hosmer's stock in A Texas Ranger; New Marlowe, At the Old Cross Roads first half of week; and Old Clothes Man latter half; Avenue, Sam Morris' stock in Woman of the World.

Richard Mansfield opened his five weeks' engagement at the Grand last Monday with an audience of distinction and a demand for seats greater than the supply. He gave notice in the programme that Ivan the Terrible was not a play, at least no more of what is commonly called a play than Henry V, King John and Richard II. Ivan is described as a dramatic recital of historical incidents. Mr. Mansfield made these recitals memorable with his masterful character delineation of the aged and cruel Czar and the rich and elaborate stage pictures. It was Mansfield and only Mansfield, with no considerable opportunity for anybody else, but he held the interest concentrated upon himself, with his usual power and predominance, except a few minutes just before the climax of the death prophecy scene of the fourth recital. There was much grim humor in the production which helped a great deal to relieve the monotony. Morton Seiden's Garabourda was virile, reasonable and fully up to the requirements of this brief feeder. Leslie Kenyon's Boris was colorless and inadequate. He should remember that there is a many-headed public out front at \$2 a head who want to hear what the important character of Boris has to say. Eleanor Barry was a handsome Tsaritsa, and played the part with marked general excellence, realizing the character fully. Irene Prahar did the Czarevitch well, and Ernest Wardle was excellent as Prince Nikita.

The advance sale for the Mansfield engagement, which began a week ago Wednesday, has kept the Grand lobby well filled almost every day since. In spite of cold and inclement weather the houses continued virtually at capacity all last week, and Beau Brummel and Merchant of Venice this week are sure to continue the big business, and so will Beauchaine and Richard III next week. Interest in a Mansfield engagement was never greater.

On dit that Joseph Miron has played a bandit so much that he now gets a shock when he sees a policeman.

The Admirable Crichton steadily won its way at the Illinois last week and seemed likely to be one of the successes of the season here. The boldness and impossibility of the story do not detract from its comedy or interfere, apparently, with the strength of its romantic situations. Sarcasm and philosophy are deftly interwoven with humor and the result holds the interest of the Illinois audiences closely, with much laughter and applause and curtain calls at the close of the second and third acts, though the play ends without much ado. William Gillette gave Crichton its necessary authority and relieved the austerity with some rather sober humor, but the clearness, consistency and fine fulfilment of his conception of the character won general admiration. W. F. Owen's Earl of Loam seemed to be about as near a realization of such a titled British crank as possible. Sybil Campbell's Tweeny was capital, and Sybil Carlisle's Lady Mary unusually bright and clever. The rest of the company, including Jane Laurel, Rosalind Coghlan, Olive Murray, Quinton McPherson, Harold Heath, Soldene Powell and Kate Meek gave first-class support. The island set is a masterpiece.

George Alison, the Players' leading man, made a hit in The Senator last week before he spoke a word. He wore a little bunch of whiskers, and the matinee girls in particular thought the bunch hugely funny on their ideal handsome man. Mr. Alison got well into the role of the self-made American millionaire and Senator and placed it among his best achievements at the Bush. It was different from any other part he had played while at the head of the Players, but undoubtedly was enjoyed as much as any. Mabel Montgomery was back to her own again as the young widow, and gave a spirited interpretation that won frequent applause. Most of the principal members of the company were well cast and the pleasing play was delivered with virtually complete success, judging from the demonstrations of the audience. Fred Powers deserves especial credit for his staging of the play.

The Girl from Dixie will be at the Great Northern in February, and Ben Hur will open at the Auditorium Feb. 6.

Annie Russell's Genevieve in Brother Jacques had all the charm of her personality together with that of her finished art as an actress. Mrs. Charles M. Walcott's Madame Morange was decidedly one of the saving excellencies of the performance, and Charles Abbe's Jean was another. Grant Stewart was a good Marquis. Elizabeth Johnson was a bit too harsh in her denunciation of an aristocratic American girl from Baltimore.

Al Filson arrived with his Black Cat last week and will put it on at the Olympic soon just to prove there are no frosty feelings now on account of that St. Louis schedule. Judson Brusid, of San Francisco, is writing something new for Mr. Filson.

Al. Martin struck a blizzard in the East and was laid up for several days, but he writes he has recovered.

The author of The Wizard of Oz, J. Frank Baum is said to have indefinitely postponed writing the book of The Woggle Bug and gone to California with his family.

Manager W. W. Potts, of Hampton and Hopkins' perpetual success, Sandy Bottom, says the city of Fort Worth, Texas, enjoyed The Tenderfoot, Wizard of Oz, Prince of Pilsen, Lew Dockstader's Minstrels, and Paul Gilmore in The Mummy and the Humming Bird, all \$1.50 attractions, in one week (New Year's) and all gave two performances a day. Fort Worth has almost as much population as the Masonic Temple.

The first of a series of performances of German classics under the auspices of the University of Chicago and Northwestern University was given at Powers' this afternoon. The play to-day was Lessing's Mina von Barnhelm, and the cast included Camilla Marbach as Minna, Hedwig Beinger, Miss Mueller, and Messrs. Elfeldt, Marx, Sprotte, Gross, and Schmidt.

Girls Will Be Girls, with Al. Leach and Buds, will come to McVicker's Jan. 22.

Two new French plays, On N'oublie Pas, by Normand, and L'Ecole des Belles-Meres, by Brieux, will be played at the French theatre tomorrow.

In the Far East is out again, this time under the management of Colonel G. Edgar Mitchell, of Chicago. It opened in Peoria yesterday.

A number two Weary Walker company is to open at Ft. Wayne Jan. 17, under the management of W. W. Potts.

Albert Dorris, business-manager, was in Chicago last week disguised as an actor in The Viking Postmaster.

Frank Perley's Girl and the Bandit opened on

a bitterly cold night, last Monday, at the Studiebaker, before a full house. The "comedy opera" went well, arousing spontaneous and unusual applause in many instances. Solos, duets, dances and the sextette in the second act were enthusiastically encored and several numbers had to be repeated half a dozen times. The scenery did not seem to have been rehearsed enough, though its ideas were interesting. It took a long time to shift from Venice on carnival day in the first act to the wild mountain home of the bandits in the second act. Mabel Hite subtended Queeness with all-round success in singing, dancing, make-up and neat and feminine low comedy. Miss Hite is distinctly eligible to great popularity in Chicago. After George McFarland's first song the audience was ever ready to hear him, though he sounded his r's in speech with York State hardness. Viola Gillette gave to the prima donna role of Violetta some good looks and sang in a generally pleasing manner. Some of her minor numbers, like the little song with Clancy, which recalled "A Babbling Brook, a Shady Nook," had to be repeated, she delivered with skill both in acting and singing. Walter Jones did not contribute so much beauty to the picture as others, nor as much voice, but he was not too hoarse to dance well, and he managed to make Clancy go after all. His make-up and his denotation of the character (with apologies to James O'Donnell Bennett) were most agreeably humorous, and it was plain that if it had not been for his cold Mr. Jones would have shared the highest comedy honors of the evening. Joseph Miron was a capital bandit chief, as usual, and all his songs were encored. The duet and dance of Fletcher Norton and Alice Dovey in the last act was redemandated. Neil McNeil did not seem to be able to lift up his voice in song, but his lively low comedy as bandit No. 2 was at least satisfactory. Henry Bergman as Angelo, the poet, was unglamorous. The foolish box in the last act, called the throne and intended as a torture chair, never would be missed. Songs follow one another in the last act with awkward and amateurish frequency.

Mignon Foster, who was the ingenue of the Players at the Bush last season and this season until recently, left to join the Belasco stock in Los Angeles. Miss Foster is a bright Chicago girl and in a number of her parts at the Bush has shown exceptional ability.

Dolly Theobald, since an announcement in THE MINNOR week before last that a woman named Dolly Theobald had died in the East, has had to assure many friends from her residence here that she is still very much alive and enjoying life hugely with all of her seventy pounds and four feet of height. Howard Powers, her husband and associate on the boards, has received much misplaced condolence and been busy giving assurance that "the smallest soubrette" still lives.

Anxious Inquirer: No, Myles McCarthy did not get his money-finish idea from Mrs. Chadwick.

There was a special performance of An Ameri-

can Woman at the Illinois Sunday night, all on the quiet, with Will Davis, Nat Roth and some other managers in the audience of forty. Reports from the front do not say whether Joseph Leiter or the building inspector were there, the scenery fireproofed and the actors all over sixteen, but rumor does say that as a result of the performance or other reasons the play will be seen at the Illinois in February, and perhaps in Mrs. Patrick Campbell's time. Thus Amber Lawford would be revealed in place of a celebrity. The company left Tuesday night to open Jan. 11 at Davenport.

The Virginian, with Dustin Farnum, has drawn well at the Garrick and the play has been given with its usual excellence.

Ada Rehan, who follows The Virginian at the Garrick, will be seen in Taming of the Shrew the first week and School for Scandal the second.

The one hundredth performance of His Highness the Bey, which is prospering well at the La Salle, will be commemorated with framed photographs of the attractive chorus of the company.

All the members of the Said Pasha Opera company are back in town after an excursion as far as Pennsylvania and West Virginia. The company includes Grace Thorne, prima donna; Sylvetta Cornish, Louise Moore, Jo Smith, Ed Flavelle, Alex. Spencer, and the manager, E. F. Higgins, of Chicago.

Former Manager Bird, of the Garrick, will be back there again as manager of the Ada Rehan company, and he will assume charge of the house temporarily. In the meantime, two weeks, Acting Manager Samuel Gerson will take a vacation, seeking rest and quiet on Broadway, New York. Mr. Bird will be welcomed by a wide circle of friends.

Frank Monroe, who was Earl of Pawtucket No. 2, is here playing Honey Wiggin in The Virginian.

Charles P. Salisbury, of Boston and Oshkosh, was in the city ahead of Rehan.

Fred Mower's remarkably natural and clever impersonation of the title-role of The Village Postmaster was a strong factor in the success of the play at the Columbus last week. It is hard to see how the part could be better played. Bert Hodgkin's Ebenezer Todd was as distinct and finished as ever. The Postmaster was well staged, as usual, and gave general satisfaction to the large houses.

York State Folks had a prosperous week at the Great Northern, and Ray Royce and James Lackaye maintained in all details their admirable characterizations. Harry Crosby's Lem was constantly a hit and Sam J. Burton gave Blowers full value. Millie Stevens' Mrs. Martin was thoroughly natural, and the rest of the company all helped maintain the high standard of the old favorite.

Editor George U. Stevenson, of The Amusement Guide, got out his annual review number last week and gave much interesting information about last year in Chicago theatres.

Ronland and Clifford are booking their newest attraction, Pride of Newspaper Row, and also another Dora Thorne company, two new enterprises which indicate the increasing success of this firm.

The Woggle Bog, featured from the Marvelous Land of Oz, by the author of The Wizard of Oz, Frank Baum, in a local newspaper for a series of issues, is to be dramatized and put on stage by somebody or other. At first rumor said Henry Raider would add it to his list of The Tenderfoot and other successes. Then the scene of production was shifted, in the gossip, to the Grand Opera House, where the Wizard first saw the limelight two years ago last June. Now it seems that both The Wizard and The Tenderfoot owners will produce the Woggle Bug, presumably at the Grand.

Marion Abbott did not hide her beauty in the part of Catherine, the innkeeper's wife, supposed to be rather old, in Otto Skinner's Harvester at the Grand, and she could not hide her talent. Her Catherine was interesting, pleasing, human.

Gabriel Pollock, of the Bush Temple, who adapted Ivan the Terrible from the Russian, has written a comedy called The Grafters, which may be put out in the near future.

Elynn Strong, who is being featured by Dave Lewis in his Jekyll and Hyde company, has been highly praised in the press of Toledo and other cities. Mr. Strong must be as good as his name to play the part continually, as he has done so far, for many weeks this season.

Item from the Grand programme: The four great successes now playing in New York are: Mrs. Fiske's most notable triumph, Leah Kleischmann; Mrs. Leslie Carter in Adrea, David Warfield in The Music Master, and the Lew Field company in It Happened in Nordland. Chicago will have all of these at the Grand Opera House.

Charles E. Bianey groped his way through smoke across the river to happy Halsted Street and met a handsome gentleman, Henry Pearson, who was in charge of Howard Hall and menagerie in The Waifs Paradise at the Bijou last week. The conference was on a new play which Mr. Bianey is writing around Hall. It is called The Millionaire Detective, and to mention the title is all that is needed to arouse the enthusiasm of both the author and manager. Mr. Bianey said the production would be big and elaborate,

beginning in one of the Blaney's theatres in the East and coming West over the usual route.

The Shilling Amusement company announces a new circuit, including Grand Crossing and

points near Chicago, and will open with Ranch King soon. Otis L. Colburn.

BOSTON.
Maneuvers of Jane a Novelty—John Drew Pleases—Rejane Entertained—Notes.
(Special to The Mirror.)

BOSTON, Jan. 16.

Only a few of the houses in town make changes of bill to-night, but the new plays are of unusual interest and promise to see a continuation of the really excellent business which marked the conclusion of last week.

Madame Réjane showed her versatility to-night by giving double bill consisting of Lotolot and Anourese, and won much applause by the art which she displayed. For the rest of the week she will give her varied repertoire, a change in programme having been made to admit of one more performance of La Passerelle, which was the best liked of all the works which she gave during the first week, possibly on account of the playgoers' acquaintance with The Marriage of Kitty. The quality of Madame Réjane's audiences has been remarkable, but the great theatre has not been completely filled at any performance.

John Drew drew society people to the Hollis to-night to listen to the Duke of Killikrankie, which shows him at his best. He repeated the same impression that he created during his long engagement in New York, so recently concluded, and his company came in for deserved praise. One of the best liked of the newcomers to his support was Fanny Brough, who made herself a favorite here when she appeared with Charles Hawtrey for a couple of seasons.

Thomas W. Ross in Checkers drew one of the largest audiences of the Winter to the Globe and scored a repetition of the same hit which it made last Winter at the Boston. Mr. Ross's personal success is emphatic in this city, for it is his old home, and warm friends admire him for his thoroughly effective impersonation of the hard-luck young hero. Charles Willard is another who does splendid work, and Katherine Mulkins is admirable as the heroine. Ella Sothern, Dave Brahan, Jr., and others come in for deserved honors.

Wright Lorimer is back again at the Majestic, which he left twelve weeks ago, when the Shepherd King was at the height of its success and packing the theatre at every performance. The prosperity seems to have been resumed at the point where it was interrupted, for there was an exceedingly large audience to display enthusiasm over this thoroughly interesting Biblical drama. The production and cast are practically unchanged during the absence and everything of a spectacular nature went in the most effective fashion.

Edna May and The School Girl are having the best engagement that the Colonial has had this season. The house has been packed at every performance, and the sale for the second and last week was so large that it was found necessary to add a mid week matinee to the regular performances.

While Miss May wins the chief success by her singing of the title-role, the comedians give much entertainment, and Fred Leslie, Jr., who has replaced George Grossmith, Jr., James Blakely and Fred Wright, Jr., prove exceedingly amusing.

Another attraction that is in its last week in Boston is The County Chairman, which has been increasing in popularity as it neared its local finale. Maclyn Arbuckle has never given anything here so good as his impersonation of the Chairman, and Willis P. Sweatnam, Frances Ring and Grace Fisher are also admirable, while Rose Beaudet, by exceedingly clever work, makes herself one of the favorites of the excellent company. James K. Hackett will follow.

Edward E. Rice's production of The Merry Shop Girl is constantly being improved by the watchful impresario, who has already brought so many well-liked musical comedies to the Park. This is the last week of the engagement here, and it started to-night with a big audience. Frank Laird is a clever comedian, and hits are also made by Carrie E. Perkins, Thelma Fair, David Lythgow and Julian Eltinge, once a Boston amateur but now a professional.

A Wife's Secret had a good opening audience at the Grand Opera House to-night, with every prospect of a successful week to follow. Lansing Rowan in the leading character does the best work of the company, and scores an emphatic personal success. Hallett Thompson, well remembered here for stock work, is another who helps make the production a success.

The Maneuvers of Jane was a genuine novelty with the stock company at the Castle Square to-night, for it was the first time that this comedy, by Henry Arthur Jones, had ever been acted here at popular prices. To Lillian Kemble fell the character which had been originally played here by Mary Manner.

For Her Children's Sake was the melodrama of the week at the Bowdoin Square, with nearly all the members of the stock company in the cast. It was the turn of Eugene Du Bois to appear as leading lady, and she and Charles Miller won the chief honors of the production.

In the three leading theatres of Boston to-night the orchestras played the overture to the Duchess of Dantzig, which is given to-night simultaneously from the Atlantic to the Pacific as unique tribute to the first visit of George Edward.

Madame Réjane was the guest of honor at a notable reception given at the Tuilleries last week by L'Alliance Française, the fashionable club of French-speaking Bostonians. It was a notable afternoon for the Bohemian and artistic colony, and the Parisian actress was given a most enthusiastic greeting. In compliment to her entertainers she gave recitations that were of unusual interest to her listeners. Her daughter also was present.

Edna May evidently believes in having mystery about her matrimonial moves, for one day last week two papers came out simultaneously with big announcements, one announcing that she would become a bride upon her return to England, while the latter said just as positively that she would stay single. "You pays your money," for the paper, "and you takes your choice," about her intentions.

Conn. the Shaughraun, is in rehearsal at the Castle Square, and this time the comedy will be staged with scenery made from the sketches which Ed La Moss made while visiting Ireland.

George Ade was in town last week to see his friends with the County Chairman before he started for a trip through the West Indies and Mexico.

Belle Johnston, one of the chorus with The School Girl, received word one night last week of the dangerous illness of her sister at Pittsburgh, but she pluckily went through the performance as usual, as there was no train upon which she could leave for home until midnight.

Kate Ryan and Marion Ballou were specially engaged to join the Castle Square Stock company this week so as to strengthen the cast for The Maneuvers of Jane.

Horace Lewis, for so long time the favorite comedian at the Castle Square, has been specially engaged by Liebler and Company to play Wilker son in The Gentleman from Indiana, which is to be produced in New York. Mr. Lewis, who has just returned from Seattle, was the guest of honor at the meeting of St. Bernard Commandery last week.

Rabbi J. H. Landau, a distinguished Jew from Sydney, Australia, rather stirred up things last week when he delivered an address before the Council of Jewish Women. He considered Shylock and his characteristics, and declared that innumerable evil had been created by the presentations of The Merchant of Venice.

Word was just received at Hyde Park yesterday that Leroy J. French, of that suburb, who was touring the West with his Peck's Bad Boy company. He was at Holton, Kan., when he was attacked with the grip, which developed into pneumonia. Mr. French began his theatrical career when he built the Opera House at Hyde Park, and he has had companies on the road in Peck's Bad Boy and Muggs' Landing.

Ten actors were arrested late Saturday night in a gambling raid which was made at 42 Dover

Street. They were employed at a South End theatre and were having a little recreation after a long week of work. All gave fictitious names before being bailed out.

Fulton made a notable success when she appeared here at a recital in aid of the Free

Simple Life and Mrs. Chadwick, a great feature. Business large.
Metropolitan Opera company, in Tristan and Isolde, at the Academy of Music Jan. 17. La Gioiosa Jan. 24.

S. FERNBERGER.

ST. LOUIS.

Newspaper Advertising—St. Louis Becoming Metropolitan—A Manager Disappears.

(Special to The Mirror.)

ST. LOUIS, Jan. 16.

That the approach of the late World's Fair City is more and more toward true metropolitanism is being emphasized by the keen rivalries in local theatricals. This is expressing itself more particularly in the quest of managers for newspaper space both of the paid and the gratuitous variety. No doubt the opening of the new Garrick in the heart of the retail district is proving the entering wedge. Manager J. J. Shubert began by using liberally of the paid space, and revived a custom prevalent in the days when the St. Louis papers were not syndicated so closely as now they are—namely, the quotation in his ads of the opinions of the St. Louis critics on The Royal Chef, which is now in its second week and very likely to stay the full four-week limit originally marked out for it. In addition, the Garrick people have flooded the town with half-sheets setting out in bold type the views of the local writers and giving them personal credit. This has moved the Olympic and Century folks to write funny verses of their shows into their paid ads, another Hannerty idea, all of which contributes to the gayety of the town. On Friday next the Garrick offers the first of its professional matinees. All of the professional people then in town are to receive special invitations and about half a dozen box parties are already arranged for.

We have had the worst weather in many years the last week, but The Royal chef turned 'em away. At the Garrick, too, the telephone system is doing wonders for the box-office, but the rumor that Colonel Pat Short is about to establish a telephone exchange for his two houses and the St. James Hotel may be premature.

Both from the make-up of the company and the advance reports of the piece a better business might have been expected for Sam Bernard and Miss Williams at the Olympic in The Girl from Kay's; but a fair-sized audience never once came to the front during the entire engagement. The same is true of Lawrence D'Orsay in The Earl of Pawtucket at the Century. To-night a better state of things prevails at both these houses.

At the Century, Cecilia Loftus is holding forth in Israel Zangwill's second offering of the season, The Serio-Comic Governess. Miss Loftus and the piece pleased a fine Sunday multitude.

Virginia Harned comes to us in The Lady Shore a bit ahead of time, owing to the unfortunate accident to Mrs. Patrick Campbell. The play is a delight to those who find visual comfort in big stage settings. As Jane Shore Miss Harned gave an impressionable picture of the court favorite of the fourth Edward. John Blair's Duke of Gloster proved to be a fine impersonation. Robert Lorraine's Edward had kingly phases.

Big dates ahead are being announced now as never before. I do not know what the visiting managers may think of it, but the newspaper space generally devoted to such matters is now almost pre-empted by discussions of plays the majority of which cannot get here this season. Thus we learn that The Yankee Consul, the Robyn-Blossom operetta, is not coming back, as was expected, Henry W. Savage having withdrawn the piece from the Olympic Feb. 5 date substituting The Sho-Gun. It is not known when The Yankee Consul will come. The Sho-Gun has never been here. The Other Girl has also been withdrawn from the local bookings. It was originally arranged to have it at the Century, Feb. 5. Tim Murphy, for some mysterious reason, was substituted. We may have The Other Girl later on. Annie Russell, Olympic, 22-28, and Prince of Pilsen, Century, same date, are announced. For Jan. 30-Feb. 4 it is William Gillette and Otis Skinner at the corresponding houses. Parsifal comes with a fanfare of even trumpet along Broadway on March 5. Henry W. Savage will send accoutred heralds along the big thoroughfare about sundown, wakening the echoes in the office buildings and telling that the first act of Parsifal will be on before dinner time.

Pat Short has not entirely abandoned the hope of having Mrs. Patrick Campbell at the Olympic this season. Recent reports from the Philadelphia hospital are very encouraging.

At the Odeon to-night Creatore, the only prominent bandmaster who had no World's Fair engagement, held forth. Popular prices gave him a big audience, and enthusiasm throughout the evening was great.

Rumors having gone abroad that the regular audiences at Havlin's were acting with greater freedom in discussing Wedded and Parted while the curtain was up, a large body of West End society folk and Washington University students bought seats on Friday, "society" night, and watched the fun. The people on the stage were frequently quite forgotten while comment ran from balcony to gallery and vice versa. With yesterday's matinee The Child Slaves of New York went on, and the gamin part of the house was more boisterous than usual.

Nellie McHenry concluded a fairly prosperous week at the Imperial last Saturday, but I learn that she is not very well satisfied with the business arrangements imposed on her by her contract. George Fell, manager of Miss, disappeared Saturday. It was reported to the police that no trace of him could be found.

The Spencer and Aborn company left for Louisville last night.

In Darkest Russia, again a timely melodrama, began a week with the Sunday matinee at the Imperial.

I am glad to announce that the Helmemann Webers have come back to the Olympic. Our fears stuck deep that once off Broadway, the German histrions would be forever banished to Thirtieth and Chouteau Avenue. But Dr. Webs said to me: "Mein sohn, Gott verlässt keinen Deutschen!" Come to think of it, the doctor is right; the Almighty seldom deserts the Germans. Last night they played Marianna, a folk-play with a vivid heart-interest, the kind all well-regulated Germans like, and the house was crowded. Frequent trips between the acts to Tony Faust's were a part of the art-pilgrimage that brings our German fellow-citizens to a proper realization of the worth of das deutsche theatre.

May Bouton came in yesterday with the rest of the strollers now quartered at the Grand while the play is on and much the remainder of the time at Pat Short's Players' Club, also known as the St. James. In the company are Mauda Snyder, Gene Luneska, Robert Lett, Dwight Allen, and others, and the opera proved to be a tuneful and sprightly addition to the week's bills.

To-morrow night Shenandoah goes on at the Odeon. Sufficient stage room is certainly afforded for the old war play; and the nearby livery stables will furnish a convenient quota of war horses.

Byrnes Brothers' Eight Bells is at the Crawford this week. Much extra acrobatic work is done during the action and the revolving cabin is just as funny as before.

J. A. NORTON.

PITTSBURGH.

Kellar—Amelia Bingham in Stock—Jane Kenner's Departure—Notes.

(Special to The Mirror.)

PITTSBURGH, Jan. 16.

It is a pleasure to again see Kellar here after an absence of two seasons, and the large audience at the Duquesne Theatre to-night seemed thoroughly pleased. McFadden's Flats next week.

My Wife's Family is out at the Empire, and the good-sized audience to-night was fairly well entertained. Hal Stephens, Harry Linton and

an adequate company are seen. Next week, Sweet Clover.

The Woman Who Did, at the Bijou to-day, brings crowds who are apparently satisfied with what she did. The company is good and the play well mounted. In Old Kentucky follows.

The Volunteer Organist is a good melodrama, and to-night it is seen at the Gayety by a large audience. This season's cast and scenery are up to the standard. Next week, The Ninety and Nine.

Amelia Bingham now heads the Harry Davis Stock company, at the Alvin, and is supported by Henry Woodruff, Dodson Mitchell, Frederick Paulding, William McVay, George Probert, Wilson Melrose, Howard Hickman, Robert Smiley, Dennis Harris, Ivy Troutman, Emma Dunn, Alice Gale, Margaret Dills, Effie Darling, Ann Hathaway, Grace Barton, and May Edwards. The Climbers is this week's bill, and is handsomely staged. The Frisky Mrs. Johnson is the underline.

The Nixon has Lionel Barrymore and company in The Other Girl, which will be followed by Babes in Toyland and Savage's Parsifal.

The Avenue is dark this week for lack of an attraction.

That Jane Kennard has won the admiration and esteem of many playgoers in this city was proven by the numerous letters and personal regrets she received during the week of her leaving the local stock company. She has played from farce to tragedy this season, and did remarkably well in all her portrayals, although her best work has been in emotional roles.

William H. Totten, treasurer of the Nixon, and Sue Dixon, both of this city, will be married on next Wednesday.

The local "port" of The Flying Squadron has its benefit at the Nixon to-night, The Other Girl. After the performance the club will entertain its visiting members and invited guests in its rooms in the Nixon Building. Harry S. Brickell is the commandant of this "port."

This and to-morrow night and five matinees at the Alvin are for the benefit of the Soho Public Baths here. The society will receive a percentage on all tickets sold by it.

The eleventh concert of the season of the Pittsburgh Orchestra at Carnegie Music Hall will be given on Friday night, Emil Paur, conductor, and the soloists will be Fritz Kreisler, violinist, and Wenzel Jiskra, bass player.

ALBERT S. L. HEWES.

CINCINNATI.

William H. Crane, The Runaways, The Lady Shore and Other Attractions.

(Special to The Mirror.)

CINCINNATI, Jan. 16.

William H. Crane began his annual engagement at the Grand to-night, presenting for the first time here his new play, Business Is Business. Notable among the supporting company were Katherine Gray, Harriet Otto Dellenbaugh, Walter Hale, George Backus, Sheridan Block, Harry St. Maur and H. Hassard Short. Ben Hur follows for two weeks.

The Runaways with Arthur Dunn opened at the Walnut yesterday, succeeding Kellar, who played to a remarkable week's business. The company contains, in addition to the popular star, Charles Dox, Clarence Harvey, W. E. Meehan, Thomas Whitbread, S. B. Pulem, Ermine Earle, Helen Carr, Florence Morton and the Althea Sisters.

The Forepaugh Company at Robinson's continued its phenomenal business last week with Janice Meredith, and as usual turned people away yesterday at the premiere of The Man from Mexico. The latter is the first play of a farcical order which the company has attempted, but the various members came through the ordeal with flying colors, and gave additional proof, if any were needed, of their remarkable versatility. The Cherry Pickers, 22; When We Were Twenty-One, 29.

The German Theatre company appeared last night in a new play by Max Halbe Der Strom. In the cast were Misses Schwirschina, Claire and Rodenburg, and Messrs. Schmid, Neeb, Binder and Danner.

The Lady Shore, as presented at the Grand last week by Virginia Harned, proved an interesting play, well acted, although a trifle too long and much too sombre in its unhappy ending to be likely to prove a great winner at the box office. John Blair and Robert Lorraine gave the star excellent support, and the mob in the last two acts was altogether the best seen here for many a day.

The Lyceum this week has Deserted at the Altar, with cast including Pierce Kingsley, John W. Young, John Smiley, Nettie Thebeaud, Ethel Milton, Jewell Darrow, Adele Carleton and C. A. Taylor.

McFadden's Row of Flats never wears out its welcome at Heuck's. The company presenting it there this week includes Billy Barry, Jr., Gusie Nelson, Lizzie Conway, Harry Fentell, Joseph F. Willard, the Brothers Otto and the Speck Brothers.

H. A. SUTTON.

BALTIMORE.

The Wizard of Oz—Primrose's Minstrels—A Son of Rest—Notes.

(Special to The Mirror.)

BALTIMORE, Jan. 16.

The Wizard of Oz is given this week at Ford's Grand Opera House with Montgomery and Stone as chief comedians. Jan. 23 A Wife's Strategy.

Primrose's Minstrels hold the attention of the patrons of the Academy of Music. The next attraction will be Frank Daniels in The Office Boy.

The De Witt Company of Players are presenting Heartsease at Chase's. Following, Captain Swift will be presented.

Nat M. Wills is seen at the Auditorium in A Son of Rest. At the close of the week Ward and Vokes in A Pair of Pinks.

The patrons of the Holliday Street are being entertained with The Great Automobile Mystery. The Way of the Transgressor next.

Two Little Waifs holds the stage of Blaney's. Next week, The Sign of the Four.

At the Lyric on Saturday evening last, with the Washington Symphony Orchestra, Eugene d'Albert, pianist, was the soloist.

HAROLD RUTLEDGE.

WASHINGTON.

Parsifal in English Attracts—John Drew Seen by the President—Notes.

(Special to The Mirror.)

WASHINGTON, Jan. 16.

The production of Parsifal in English by the Henry W. Savage operatic organization is a treat to lovers of Wagnerian music. The commencement of this afternoon at 5:30, with an hour and three-quarters intermission, found the New National Theatre crowded to the doors. Nat C. Goodwin follows in The Usurper.

Frank Daniels in The Office Boy opens to-night at the Columbia Theatre. The assisting company comprises Alfred Hickman, Sydney Toler, Leavitt James, Laurence Wheat, David Bennett, James Reany, Nell Walton, Sallie Fisher, Ida Gabriele, Louise Galler, Leslie Mayo, Vivian Marston, Claire Leslie, Mildred Cooke, and Clara Belle Jerome. Eleanor Robson in Merely Mary Anne is the coming attraction.

At the Lafayette Square Theatre Bert Leslie and Robert L. Dalley, in the musical comedy, Paris by Night, thoroughly amuse the usual very large Monday night gathering at this popular house. Madge Lawrence heads a supporting company of creditable ability. Next week's announcement is Nat M. Wills in The Son of Rest.

The Academy of Music presents A Desperate Chance, which is received with favor by a large audience. Across the Pacific is the underline.

John Drew was a guest at reception and tea given by Mrs. Roosevelt to nearly five hundred guests at the White House Friday afternoon. Those present comprised the Cabinet officials,

the diplomatic corps and army and navy, and at night the President and Mrs. Roosevelt, accompanied by Senator and Mrs. Lodge, Master Theodore Roosevelt, Jr., and Ethel Roosevelt, occupied the Presidential box at the National Theatre to witness the performance of The Duke of Kilicrankie. During the act intermission Mr. Drew visited the President in his box.

The Sunday night "Pop" concert of the Washington Symphony Orchestra at Chase's, under De Koven's directorship, always well attended, had for the soloists D'Albert, the pianist, and Madame D'Albert, prima donna soprano.

Coming musical events of distinction are the appearance of Franz von Vecsey, the young Hungarian violinist, at the Columbia Theatre, 24, and Katie V. Wilson's presentation of Paderewski in piano recital at the New National, 31.

JOHN T. WARDE.

NEW MYSTERY PLAY PRODUCED.

Charles Keeler, the California poet, on Jan. 7 produced in the Unitarian Church at Berkeley, Cal., a new mystery play of his own writing, modeled in form after the old English morality plays. It is called The Triumph of Light, and contains many exquisite lines and spectacular scenes. Keeler appeared as the Priest of the Sun in the prologue. The principal character is Mortality, who is to be shown the mystery of life. There is a succession of picturesque and impressive scenes, until the final picture where Mortality, after a series of wanderings, receives the torch of Truth and awakens the sleeping child Love, who with a kiss gives him immortality, and completes The Triumph of Light.

THE LOST BOY PRODUCED.

Edward Blondell, comedian, and a strong supporting company, under the management of Weber and Rush opened in The Lost Boy at the Academy of Music in Newburg, N. Y., Jan. 14, and scored immediate success. The characters were assumed by Joe Fields, Sam Shannop, Jack Reidy, Bert Angeles, Julia West, Elsie Currier, Charlotte Lambert and a long chorus of pretty girls. The costuming was beautiful and the scenic investiture and electrical effects appropriate and effective. The company will play on the Star and Havlin circuit.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Dec. 22 to Jan. 12.

THE BETTER LIFE, a drama in four acts. By G. Carlton Wallace.

CAIN, a drama. By George Cabot Lodge.

CAPTAIN JANUARY, a playlet in one act. By Augustus Barratt.

CHARITY, a one-act play. By Joseph F. Rinn, Brooklyn.

CURSE OF BEAUTY. By William Austin Dillon.

THE HAPPENINGS OF HOOLIGAN. By Willis Dunlap.

HEARTS OF GOLD, an original melodrama in five acts by Jay Hunt. Copyrighted by Phil Hunt.

JOCKEY JONES; OR, HIS LAST RACE. By A. N. P. Zilles.

THE MATCHMAKERS. By Charles Augustus Scott.

A WOMAN OF THE PEOPLE. By Albert Richard Thorne.

The total number of dramatic compositions copyrighted in 1904 was 1,094. The following have been copyrighted in the first week of the new year:

ANNIE LAURIE, a romantic drama in three acts. By M. Douglas Flattery.

THE CHICKEN THIEF. By American Mutoscope and Biograph Company.

THE CHORUS GIRL. By Marion Middleton Lough.

THE COMET, a comic opera in three acts; music by Helen M. Gilmore, book and lyrics by Myrtle Reed and Bertha R. McDonald. Copyrighted by Bertha Reynold McDonald.

THE COUNT DE NOACCOUNT. By Marion Middleton Lough.

THE DERBY WITCH. By Marion Middleton Lough.

A FOOL FOR LUCK, an extravaganza adapted from the German of Der Barometermacher aus der Zauberinsel von Ferdinand Raemund. By Joanna H. Dobson.

GRAND SHALIMAR; OR, THE POET PRINCE OF SHALIMAR, comic opera in three acts; libretto by George L. Hutchins, music by Francis W. Richter. Copyrighted by George L. Hutchins.

IN A RESTAURANT. By Christine G. Brumbaugh.

JUDITH OF BETHULIA, a tragedy. By Thomas Bailey Aldrich.

LETTY, an original drama in four acts and an epilogue. By Arthur W. Phenero. Copyrighted by W. H. Baker and Company.

A LITTLE ORPHAN GIRL, a drama in five acts. By Fred. Summerfield.

AT THE THEATRES

To be reviewed next week:
 THE DUCHESS OF DANTZIC.....Daly's.
 THE MONEY MAKERS.....Liberty.
 THE FORBIDDEN LAND.....Fourteenth Street.

Belasco—Adrea.

A tragic play by David Belasco and John Luther Long. Produced Jan. 11.

Adrea	Mrs. Leslie Carter
Kaeso of Noricum	Charles A. Stevenson
Arkissus of Frisia	Tyrone Power
Marcus Lecca	R. D. McLean
Holy Nagar	H. R. Roberts
Mimus the Echo	J. Harry Benrimo
Bevillaccas	Claude Gillingwater
Calus Valgus	Marshall Welch
Sylvestros	Gilmores Scott
Lutetia	Louis J. Keller
Bram-Bora	Edward Brigham
Masiah	H. R. Pomeroy
Master of the Tower	H. G. Carlton
Servant of the Tower	Gerald Kelly
Shade of Menethus	Charles Hungerford
Thryssos	Francis Powers
Idmonius	Gordon West
A Mock Herald	Arthur Marryatt
Crasus	Edwin Hardin
Herald of the Senate	Franklin Mills
Page of the Senate	Harold Guernsey
Zastava	Luther Barry
Galba	Teft Johnson
Sigrid	Harry Sheldon
Var-Igon	Charles Wright
Slave of the Whips	F. L. Evans
Slave of the Queen's Door	James H. George
The Child Vaaha	Joseph Moxley
Iulia Doma	Lorin Grimm
Garda	Edith Crane
Myris	Maria Davis
Leftit	Corah Adams-Myll
A Singing Girl	Laura Osborn
	Grace Noble
	Madeleine Livingston

It was a Belasco night. Not only the knowledge of triumphs in past seasons with Mrs. Carter as Zaza, Du Barry and other successes, but widespread sympathy with his plucky fight in Washington against odds that would have downed a less courageous man, brought many who knew they could not be among those who had coupons. These offered \$10 and \$15 for single seats, and as high as \$25 was paid. Those of prominence in art, letters or finance were present for the distinguished event. They had confidence in the man who is at the head of stage craft; they were not disappointed, for faith was not broken or sympathy misplaced.

The story of the powerful play was telegraphed to THIS MIRROR by its Washington correspondent, and printed at the time of its production in Convention Hall. In stage art, which is the focussing point of all the arts which meet here to enter through eye and ear to kindle heart and brain to their utmost, mere descriptive words can only arouse the reader's desire to see for himself what must be seen and heard by each to feel that for which it was created. That story indicated that American authors (and this has been a season of the triumph of the home products of genius, and the failure of the foreign) had written a play of such sweep and breadth of tragic intensity as would have delighted the Greeks of old, who built those masterpieces whose magnificent outlines have been the despair and model for all succeeding ages. But here there is an added beauty which uplifts it to heights of which the ancients were incapable, for they never dreamed of scaling those peaks of character which, in their day, were obscured by the mists. One great event in history and its subsequent movement added these heights to the horizon. Now they are so much a part of everyday life their white peaks are unnoticed and unremarked as the everyday beauties of the sunsets.

This great fact which changed all literature is, that not until One Man died for those he loved, after saying there is no greater thing a man can do than give his life for his friend, and founded a faith on the keystone of love of another more than self, did self-sacrifice enter in and become the highest height of life and, therefore, of its mirroring literature. The analyst feels sure that these authors started out with the germ situation of a woman giving up everything most dear for the sake of a child. That thought rings true to the poet heart of Belasco. After its conception, his mastery of stagecraft and effectiveness came in, and the situation was raised to the highest power by making the woman a queen whose throne and high state depend upon her eyes not being touched by that sunlight which means blindness again. The boy was made the next heir of her throne and son of the only man whom she ever loved, yet who outraged that love most cruelly by giving her a loving body in marriage to the arms of a stranger that he might win that same throne. This throbbing body of the story is dressed in the clear English of John Luther Long, which, like shimmering silk, does not hide its pink, pulsating life, and presented with Belasco's craft. The result is another great triumph. The world always crowns with success, early or late, that which can stand all tests and truly merits the laurel.

What use to speak of the stage pictures and ensembles of a production which must have been placed back in just this dawning glory of civilization's sun, that freest scope might be given to its great swing of elemental passions and the utmost beauties of the reproductions of barbaric sumptuousness? The audience is treated to lavish fillings of the stage with vestals, wantons, priests, peasants, priestesses, Senators, soldiers, Phrynic dancers, courtiers, sword dancers, guards, ambassadors, altar slaves, heralds, tiring women and others, who make a picture of a time when great passions could sweep all life like the hot breath of the sirocco. Through the waves of this life which beats about this mythical throne until it seems more than a historical fact, rises the throbbing story of Adrea. To interest in her, her love and her wrong all is secondary, even the solid magnificences of its architecture—which never seems scenery—of its palaces and towers seem but to throb in unison with her heart as the stars thrill with love in the eyes of a lover.

The Adrea of Mrs. Carter showed a distinct advance in technique over even her best former work. Her voice, which has always been rich, has gained new fullness and resonance, especially in the diaphragmatic tones. Her enunciation and English have always been a keen artistic delight.

As the sightless princess she played with touching tenderness, and the true confiding helplessness of the blind pervaded her love scenes. In the next scene, which followed immediately and showed the dawn after her outraging marriage, she showed the two finest moments of pantomime our stage has seen, and showed deep insight into the workings of a tortured soul. One was her entrance from the palace and down the steps after realizing that the kisses she had received were not those of the man she loved, the other was the dawning of the fact that the lightning stroke had restored her sight and she could see. Only a Belasco would have thought of having her note her fingers in gesture that was childlike in pathetic simplicity yet gripped with the same great power as the horror of her entrance had done. Space forbids full detailing of every note of the wide range of octaves she plays upon her concert-strung self, as a great master makes the Stradivarius throb to the slightest mood of his soul. It all led up to the womanly, sweet scene of her renouncing her throne and giving her dearest possession, sight, in the last great scene of self-sacrifice for the son of the man she loved, yet had done to death in justice for the greatest of all wrongs he had wrought against her.

Edith Crane played the evil sister of Adrea with a voluptuous fascination and savage intensity that suited her dark beauty and made it fully understood how the younger princess could help in such a plot against her helpless sister. She had no small share in the honors of the evening's triumph. Maria Davis was excellent as Adrea's faithful Egyptian slave. Madeleine Livingston made the most of her bit. There were so many good small parts it is impossible to enumerate them all, they passed in such kaleidoscopic multiplicity.

The evening added to the long list of great parts in which Tyrone Power has played with the individuality and distinctive characterization of the artist. They are long to be remembered in the annals of the American stage. Charles A. Stevenson was unfortunate in being hampered with a severe cold that nearly made him inaudible and taxed the others to make the audience forget. R. D. McLean not only looked the prince of the Senate but played him with royal distinction. H. R. Roberts was always in the picture and impressive. J. Harry Benrimo did the finished work of the difficult part of the fool in the fine way to be expected of one with his excellent record. Francis Powers made a bit stand out with necessary force. The art decorations of Mildred Buckland should have especial credit for perfection, as should the superb scenery of Ernest Gros, and the music of William Furst, which was so appropriate it was not obtrusive.

Even with such a long and expensive cast, the run of Adrea ought to extend far beyond this season, for no one can afford to miss it.

Savoy—Mrs. Leffingwell's Boots.

Farce comedy in three acts, by Augustus Thomas. Produced Jan. 11.

Mrs. Bonner	Dorothy Hammond
Mrs. Rumsey	Mrs. A. A. Saville
Doctor Rumsey	John Saville
Nora	Jessie Busley
Orton	Ernest Lawford
Mabel Ainslee	Fay Davis
Walter Corbin	William Countenay
Howard Leffingwell	Louis Payne
Richard Ainslee	Vincent Scott
Theresa Leffingwell	Margaret Illington
Thomas Sumner	M. J. Gallagher
A Driver	J. H. Barnes
	Del De Louis

If a man is seen in the hour before midnight, who shows the radiant bearing of recent cleanliness and with eyes still red from the moisture of manly sympathy—in fact, loving his fellow men as if he had just done a generous deed such as some only reserve for once a year at Christmas—if that man is watched closely and seen to take no change from the shivering newsboy as he buys a paper, the watcher may be sure that that lucky man has just seen a play by Augustus Thomas. If every one could go to his plays there would be no sensational papers to buy, for there would be neither unkindness nor murders.

The trouble in Mrs. Leffingwell's Boots started when a woman who lives in the suburbs, Mrs. Bonner by name, tries to give a dinner in mid-winter, without inviting the wicked fairy of the Weather Bureau. In spite, she is thwarted in her hospitable plans by "the worst blizzard since Roscoe Conkling died." The most desired guests do not arrive. Among the undesired who do is the young man who was engaged to the girl friend in the house, who had broken off all negotiations because of a scandal which resulted from Mrs. Leffingwell's boots having been found on his fire escape. As he can't be thrust out into the storm, he is thrust into the evening clothes of a guest who could not get through the drifts. The two declare a truce. Her black sheep brother comes to get a hundred to meet a note due in the morning and to which he has forged the lover's name. The old complication is recognized immediately, but it is worked out with so much deeper insight and keener sympathy, and garnished with up-to-date green, it is as good as new. The brother is so evidently drugged he wins sympathy.

The comedy of the suburban dinner under such difficulties could only have been written by a close observer who has lived under the difficulties of suburban life for years, and yet been big enough to see the laughing sprite behind their tragic mask. There is the high-toned butler, brought from town for the great event, which proves a foolee; the maid who adds to her other woes frostbitten ears; the fountain in the table that goes wrong and soaks every one in true farcical impartiality. But why enumerate the myriad tricks of a master of laughter wooling? The first act ends with the coming of Mrs. Leffingwell and a curtain joke by the playing fount.

In the second, they have all had to be put up for the night, and the studio is used for an extra bedroom for the men. The improbable things happen in true farce spirit to keep the laugh ball rolling. The backbone which makes a Thomas comedy stand erect in its manhood above others is the coming of the desperate brother to rob the house. He is bound and treated by the hostess' father, who has explained how osteopathy has saved many other congested and fevered nerves and brains. The curtain comes down on a ragtime situation as the haughty butler is being bound and palmed off as the burglar.

The third act shows brother in his right mind. Repentant, he straightens out the trouble between the two lovers, and removes the last suspicion from Mrs. Leffingwell by confessing he placed her boots in their compromising place on the fire escape.

Much of the credit for the success of the piece—which is sure to come—is due to the remarkably fine cast given it. Each part is allotted to an artist of experience, who is not only able to read the lines well but also willing to make up to look the part, like Jessie Busley, who is artist enough to appear as the real thing in frost-bitten maids. She always pays such close attention to what is going on the stage, never noticing the audience, she makes them feel as if they were peering into a real room from which some fairy has removed one wall. Mrs. Adams had little to do, but she did it in the Adams way. Fay Davis has here a part at last which suits her rare charm, and she played it so charmingly the audience were hungry for more. Margaret Illington showed that she is working to conquer her mannerisms, and it is remarkable how much she is improving in such a short time. Dorothy Hammond had the most to do in the first act, where the wind machine was allowed to whine down every one except the pathetic bits, when it held its breath mysteriously, only to begin loudly as soon as sentiment ceased. William Courtney was the manly lover who had so much trouble drifted upon him in this, the Blizard of his discontent. But he bore it so finely he won every one's sympathy. Vincent Serrano had the difficult part of the evil brother, but he played it with such sincerity his last scene brought tears. John Saville brought his usual distinction to the part of the doctor, and even interested during a long lecture. Ernest Lawford was good as the butler over-weighted with professional pride. J. H. Barnes, Louis Paine and Del De Louis gave strongly individualized characterizations to small parts, and aided much in the great excellence of the general picture of life in those districts troubled by trolleys.

Garrick—You Never Can Tell.

Comedy by Bernard Shaw in four acts. Produced Jan. 9.

Mr. Crumpton	George Warren
Mr. McConville	William H. Thompson
Mr. Collins	Arnold Daly
Mr. Bohan	Harry Harwood
Philip Clandon	Summer Gard
William	John Findlay
Servants	Frank Hughes
Mrs. Clandon	Leonard Gallagher
Miss Clandon	Jeffreys Lewis
Dolly Clandon	Drake de Wolfe
Mabel Clandon	Mabel Tallaferro
	Eda Bruns

The most enjoyable of all Bernard Shaw's plays, pleasant or unpleasant, to read to one's self or aloud, is You Never Can Tell. It is so full of whimsical turns and odd half lights on human nature that it is brainy champagne with all the sparkle left in. He has said it was the best acting of his plays, and its recent production goes far to prove him nearer right than in some of his many other sayings. It has even been in rehearsal, but has never been done in America professionally, though an enterprising dramatic school in Chicago did give it with students. It was produced at the Strand Theatre in London in April, 1900, after having been done for the author a year or so before at the Royal Theatre.

Its story, as every one knows, is its weakest point, for there is little true sentiment or effect on the audience of the kind caused by masters of

technique, who arouse suspense or the deeper emotions. The delight is largely that of seeing old friends in new raiment which shows beauties never guessed, or often that meaner joy of hearing a scandalous tale about a priest, finding that things held sacred have their human sides after all. With this clever Irishman there is nothing holy in love; it is only a chemical reaction, or more, perhaps, like a game of chess, where the clever party advances her pawns boldly until she can "checkmate" to her fleeing victim, man.

It is true that there is a story of a woman who took her three daughters to Madiera to keep them from their father, whom she had never loved, and bring them up according to advanced notions she advocates in the treatises she writes. After eighteen years she brings them back to England, and the play starts in a five-shilling dentist's shop and shows how he wins the elder daughter in a day by love making suited to her advanced bringing up—and the family is reconciled to a father who is not at all reconciled to the mother or her way of educating them.

The futile attempt to tell a story which is no story, but a series of clashes of odd characters whose interest is not in what they feel but what they think and say, is like watching the rapidly tossing balls in a well played game of tennis: one admires the skill of the opponents, laughs at the undignified postures they have been thrown into, and then goes to tea on the lawn entirely unmoved, only remembering there was a clever game for the gold cup. To show this one has only to mention William, the waiter, the character that lingers longest in the memory, yet he was not part of those in the story, only a *deus ex machina* incarnated for our perpetual delight as one of the finest lined characters of modern literature. In this John Findlay made one of the personal bits of the piece. He duplicated the tactful old man, with his habitually reiterated "Thank you kindly, sir," even to his slipshod gait, just as the audience had imagined him. That they had read their Shaw lately was shown by laughs that greeted well-known lines or people when these accorded with preconceived pictures. In this way Harry Harwood made another hit as the old waiter's bullying lawyer son, who is practicing before the bar, not behind it, to the old man's half regret. He not only looked the part but read it in the Shawesque way. George Warren played Mr. Crumpton with his well-known sincerity and strength, but for this very reason he seemed out of the Oh, Pshaw! atmosphere, where no one ever breathes deep or feels sincerely; they only think they do, but they don't. They are only merry sprites weaving patterns in the sun and playing at being men and women in the exuberance of their lively fancies. For this reason that fine gentleman and actor, William H. Thompson, was loved, as a grandfather is loved when he is seen playing on the floor with the children. Sumner Gard has been making such rapid strides lately toward sincerity and naturalness that the few faults and exaggerations of his fine work should be put down to the nervousness of first-night. This same nervousness was seen in Arnold Daly's first act and quite ruined his usually fine enunciation and made believability the recent reports from the West that he had allowed his mannerisms to swamp his art. But in the succeeding acts he regained his poise, and in the well-known chemical love scene did excellent work. His scene with her mother was marked by fine shades of interpretation and that grotesqueness of impudence in characterization that shows his keenness in choosing the Shawesque to interpret and sagacity in nursing the fad. Jeffreys Lewis was excellent in the New Mother and kept well within the farcical mood of the jolly satire. Mabel Tallaferro marred the beauty of Lovey Mary by covering it with an evident make-up and the over-impudence this author gave her. But she was as droll as the author intended, and that is high art. Drina de Wolfe looked the part of the intellectual beauty of the family and showed to the life that her emotions had not yet been awakened.

With such a cast of famous and clever artists the piece ought to have a vogue. It certainly will if there are enough clever people in New York to support it, for every one of any wit, or who wishes to be credited with that article, cannot afford to miss it. The really brainy will go several times, for each time new meanings and smiles will be found which were overlooked before in the general grin of delight. Repetition will only better the playing, and it will ripen with time, as do all good things. Even quite a little leakage might improve, for the second and third acts are overfull, and the first night's playing lasted till near midnight.

Lyric—Fantana.

Musical comedy in three acts, book by Sam S. Shubert and Robert B. Smith, lyrics by Robert B. Smith, music by Raymond Hubbell. Produced Jan. 14.

Commodore Everett	Hubert Wilke
Hawkins	Jefferson De Angels
Lieutenant Sinclair Warren	Douglas Fairbanks
Fred Everett	Frank Bushworth
Hank Pasdols	George Beban
Hon. Kogora Hirata	Philip Leigh
The Mandarins Kito	Robert Broderick
Fanny Everett	Adele Ritchie
Jessie Barrie	Katie Barry
Elsie Sturtevant	Julieta Sanderson
Mlle. Anita	Eleanor Browning
The Kid	Adelaide Sharp
Mabel	Bessie Merrill
Lillian	Helen Cheston
Florence	Jean Caducel
Jeanette	Catherine Cooper
Lola San	Lynn D'Arcy
Heila Kora	Victor A. Stuart

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act serves one good purpose, however: it proves again that Director Conried's actors are unsurpassed in making interesting table scenes where the cause is of the plain, everyday variety. One shudders to think what the average English-speaking company would do under like circumstances. In the second act there is some movement, which is retarded in the third in order to elaborate the proceedings of a student secret society. The Kommers was splendidly done. It was instinct with vitality and the hearty enthusiasm of good, red young blood moving at its swiftest, but it did not help along the action. The fourth and fifth acts are dramatic enough. One is left in doubt as to who is meant to be the central figure of the play. At times the choice rests on the schoolboy Kurt von Zedlitz, but it soon swings over to Professor Niemeyer, and then, in all probability, the positions are again reversed. Of the characters in the play Kurt is best drawn. His tragedy is the one that wins most sympathy. The professor is more conventional, as is also Von Kannewurf, whose sole object in life seems to be to spy on the professor's boys and to catch them in doubtful situations. Withal, let it be repeated that the play is very interesting and well worth seeing.

The story follows: Professor Niemeyer has been nicknamed Traumulus because of his extraordinary idealism. He treats the boys at the college of which he is the head with kindness and consideration, and because of this has incurred the bitter enmity of Councillor von Kannewurf, who believes in a radically different method of discipline, one based on uncompromising firmness and strict conformance to a rigid system of rules. The professor has written a play in honor of the approaching visit of the King. The leading parts in this play have been assigned to Kurt von Zedlitz, the professor's favorite pupil, and to a young actress, Lydia Link, supposedly a woman of unimpeachable character, but in reality a common creature of loose morals. The Councillor's spies inform him that Kurt has been seen in a fast restaurant drinking champagne with Lydia and that afterward the boy accompanied the actress to her lodgings, where he remained until five in the morning. With this weapon in his hands Von Kannewurf strains every effort to prevent the production of his enemy's play. Naturally the news of his favorite's fall from grace is a great shock to the professor. He questions the culprit, who, though honest to the core and a lad of the noblest instincts, denies that his meeting with Lydia has been anything else than innocent, both to spare the professor pain and to save the lady, who is present at the interrogation. The boy is let off with a light punishment, and hurried post haste to the meeting place of the Antitryrannia, a secret society of students founded by himself as a protest against the, in their opinion, tyrannous professor. He tells his comrades how kind the tyrant has been to him and insists on the disbanding of the society. When this proposition is voted down unanimously he offers his resignation. Just then the police, directed by the Councillor, break in and arrest Kurt. At an examination before a police official Lydia denies that Kurt and she have ever been more than mere friends, but Kurt stands mute when questioned and thereby confesses the truth of the charge against him. The professor now knows the truth, and enraged by his pupil's duplicity, in spite of a pathetic appeal for a bit of kindness, he drives Kurt away. The lad in his desperation commits suicide. By that time Niemeyer knows of Kurt's visit to the Antitryrannia and the object of that visit. Broken in spirit by the death of the boy, whose murderer he accounts himself, he decides to resign his position.

The ensemble acting was of the highest order. Max Hinseler handled the big part of Professor Niemeyer in a big way. His sincerity was undeniable. Only in the last act did he fall a little short of the excellence of the earlier acts. Emotion approaching the tragic is not his *metier*. Harry Walden's Kurt von Zedlitz was flawless. The part has comparatively few lines, but it calls for the most difficult of all acting, silent acting. Herr Walden's face and his every movement were fully as expressive as words. Hedwig von Ostermann added another to her long list of successes. Her Lydia Link was a lifelike picture of a common, vulgar girl whose prettiness and coquettishness successfully throw dust in people's eyes. Heinrich Marlow was an excellent Von Kannewurf. Fritz Kleinkne gave a capable performance of the dissolute son of the Professor. Fritz, Agnes Blinger played Jadwiga, the elder Niemeyer's unsympathetic wife, understandingly. The student group and the group at the club could not have been improved upon.

The play was very well staged. The scene in the baker's cellar, where the Antitryrannia met, was realistic to degree.

Manhattan—Ibsen Recital.

At the Manhattan Theatre Thursday, Jan. 12, despite the inclement weather, a good sized audience listened to Ole Bang's reading and interpretation of Henrik Ibsen's dramatic poem, Peer Gynt. The recital was accompanied by Edward Grieg's music, the instrumental part being most delicately and sympathetically rendered by Anna Jewell, the vocal part by Olivia Dahl. Miss Dahl's clear, true voice sounded the minor strain of the weird verses with a charm and simplicity that pleased the audience.

Mr. Bang is a young Norwegian, a writer and a playwright, but best known as an able reader of Ibsen's plays. He has just concluded a tour in Northern Europe, and comes to America seeking to instill his enthusiasms in the new land. He began by paying a tribute to Henrik Ibsen, not, as he said, to lecture on his master, but to let the American public know how the great man is read and appreciated in his own country. He believes that we will one day feel it our duty to know Ibsen and live with his characters as we now know and live with Shakespeare's; that we will realize the vital truth of human forces as portrayed by him, which, in each work, "begin like rippling water and grow into a raging torrent," under the pen of this craftsman, who shirks nothing, never limates and never "goes round." The beauty and epic strength in which these immortal sagas are steeped, Mr. Bang believes, is nowhere more pronounced than in this most imaginative of Ibsen's works, Peer Gynt. He calls it the cornerstone of the master's writings, the key which one who would interpret the meaning of the whole must possess. In it he finds suggestions of themes worked out in later plays and calls to our notice its lesson of the educating power of sorrow.

First picturing to our imagination the stage setting, Mr. Bang then recited in Norwegian selections from the play. The first passage was from Act I, in which Peer Gynt, then a visionary lad of twenty, recounts to his half-credulous mother, Aase, fabulous stories of a hunting trip and his ride on a reindeer. Upbraided by his mother for having neglected his chances of marrying Ingrid, the daughter of a rich farmer, he declares he will go to the wedding, and, lifting his mother to the roof of a mill, there leaves her. The second selection was the meeting with Solvæg in the woods whither he had been banished for the theft of the bride from the wedding feast. Recognizing in Solvæg his long sought "empire," he is about to enter into possession of his heritage when he is confronted by the Green Clay One (an old sñ). He flies, and the passage ends with Solvæg's promise to await him there, through Summer, through Winter."

The death of the mother furnished the third selection. Here, as ever, Peer shirks the real issue and calls up outlandish images and fantastic fairy tales to divert the old woman as she dies. The last selection was from the final act of the play. Peer Gynt, again at the hut in the woods, hears once more the song of the waiting Solvæg, who typifies eternal constancy. Threatened by the Button-moulder, he turns to her. "Where has the real self been?" he cries. "Safe in my faith, in my hope, in my love," she answers. The third song, coming from the heart that has mothered the ideal self for so long, ended the rectal.

Mr. Bang's impersonation of the contrasting characters in the selections was admirable. He felt the underrun of tragedy amid the quaint imagery, and, more, he made his audience feel it. One regretted that the passages selected exclud-

ed the Strange Passenger, the Lean One, the scene in the madhouse, and especially Peer's flight through the yarn balls, where his feet crushed the broken straws of deeds never done, the wind sighed with the breathing of songs never sung, and he felt on his face the dewdrops of tears never shed. One could believe that Mr. Bang, through his deep insight into and sympathy with the poem, might have brought out most ably the symbolic and supernatural character of the play, which is one of its strongest appeals.

Lyceum—The Case of Rebellious Susan.

Comedy in three acts by Henry Arthur Jones. Revived Jan. 9.

Sir Richard Kato	Charles Wyndham
Admiral Sir Joseph Darby	Alfred Bishop
James Harabin	Frank Athley
Purgesson Pybus	Bertram Steer
Duncan Edensor	Charles Quartermain
Mr. Jacob	T. W. Rawson
Kirby	F. M. Gifford
Maidy	Miss George
Hotel Walter	C. Edmunds
Lady Darby	Vane Featherston
Mrs. Quesnel	Lillas Waldegrave
Elaine Shrimpton	Daisy Markham
Lady Susan Harabin	Mary Moore

After having been tried in London in October of 1894 the celebrated case of this Susan, who wished to avenge herself on her erring husband, was retried at the old Lyceum Theatre in New York, December 29, of the same year, with Isabel Irving as plaintiff and Herbert Kelcey as arbitrator. It was reopened again last week at the New Lyceum with Miss Moore in her original role and Sir Charles again as the inimitable friend of tact, who brings the two erring ones to realize there is something finer in life than its fleeting feelings.

Henry Arthur Jones always looks deep into life and penetrates beyond appearances to principles, hence there is a pathos in the clash of individual wills with the great law of things. This is shown here by two couples, that of the silly girl who is carried away by her ideals, and that of Lady Susan who is stirred by a petty desire for revenge. Both some sharply up against the stone wall of the immutable, and bruise their pretty but willful heads. When a fine mind looks clearly into things as they are, it stimulates thought—and this play induces thought, but its story is too well known to need repetition here.

As the great hearted man of the world whose "twenty-five years in the divorce court" have only sweetened his nature and taught him the great beauty which lies at the bottom of all life, Sir Charles is seen at the best so far during this engagement, and he has played only parts that were fine. He showed such manly tenderness and well-bred refinement as the guardian of his two weak but very feminine nieces, they were the envy of all girls in the large audience. It was an artistic as well as technical pleasure to see the way he dominated where it was necessary for him to assume command, yet quite obliterated himself and gave the stage to the story when required, in a way that should be seen by some far younger and lesser lights. It was also instructive to note in the scene with Lucien how the old-fashioned straight crossings and "trimming the stage" pendulum-like, which were only used here, gave a note of artificiality and insincerity to what was otherwise finely played.

The part of Susan always has a touch of farce, and this was emphasized by Miss Moore, who played with her accustomed art, and wore gowns so evidently direct from Paris many ladies sighed in envy. Vane Featherston was the finished artiste as always, and Daisy Markham and Lillas Waldegrave did the most possible with small parts, and were always the women of high breeding. Alfred Bishop was delightful as the Admiral, as were Frank Athley and Charles Quartermain in their roles. Because of broad drawing in caricature and clever reading Bertram Steer was a distinct hit as the blonde haired genius. The fine work of the company made the play stand out as a finished work of art, and even its crudities and preachiness were so sugar coated they were not noticed.

Carnegie Lyceum—The Stronger Call.

Play by Anna Alice Chapin. Produced Jan. 12.

Bishop Deane	Frederick Watson
Wilfred Meredith	James Joseph Brown
Bob Carpenter	Tom Ray
Richard Mead	Edward M. Ellis
Jean Cressy	Ralph Yoerg
Willard Balle	William C. Wild
Favit	Robert Bellwood
Fouquet	Joseph Gillow
Carter's Waiter	William C. Wild
Phoebe Meredith	Joseph Gillow
Phoebe Moulin	Janet Howard Tuttle
Barbara	Eleanor Stuart
Anita Lagage	Eva Belden
	Dice St. Cyr

The little theatre of the Carnegie Lyceum was comfortably filled on the night of Jan. 12 by an audience disposed to be very friendly to Dice St. Cyr and the company that supported her in a new three-act play, The Stronger Call, by Anna Alice Chapin, a magazine writer.

The play itself, while having the elements necessary for a story of some power, is somewhat laboriously put together. What strength it has is brought out, contrary to the usual method of playwrights, in the last act, and with considerable circumlocution. The first act is played in the rooms in New York of Wilfred Meredith, a young student for the ministry. His infatuation for Anita Lagage, a young French actress, is stronger than his love for the ministry, and he is astonished and disgusteds the bishop of his church who calls upon him by announcing that he has decided to give up his career and marry the actress, if she will have him. Incidentally, the portrait of Anita, which decorates the mantel, comes in for uncomplimentary remarks from the bishop. Wilfred's sister, in the course of a visit to his rooms, also discovers the picture, and wonders thereat. Wilfred has arranged, with his friend, Bob Carpenter, for a jolly little supper on the return of Anita from the theatre. She arrives clad in the costume of her role, just as he is playing the music of a song that he has composed for her. She is accompanied by Rose Moulin, an actress, and by one Richard Mead, a dramatic critic and playwright, who is also in love with Anita. After the supper Wilfred finds chance to declare his love for Anita anew, and presents her with a ring. She loves him, but the call to her art is stronger. She is young and somewhat of a coquette. She tells him that she has only been acting a part, that she does not love him. In response to requests from the gay company, she recites the famous farewell speech from Racine's *Berenice*, directing its pathos to Wilfred. Then, like the rest, she leaves him.

The second act takes place two years later in the salon of Anita, who has achieved greatness as an actress in Paris. She is besieged by critics, actors and admirers, among them Richard Mead, who has written the play in which she has made her success, and who still hopes to win her love. Wilfred Meredith's sister, now Mrs. Bob Carpenter, with her husband has apartments in the same house. They by mistake enter the salon of Anita Lagage. Carpenter recognizes her as the woman for whom Wilfred has wrecked his life, and introduces her to his wife under a false name as Madame La Salle. From them she learns that Wilfred, through intense study, has become blind. She decides to leave the stage and devote her life to his care, going to him under the false name.

The third act, at Wilfred's country house, presents the somewhat remarkable situation of him and Anita married, and that for five years, without his having known her real identity. The author evidently does not believe in the supersensitivity of the blind to sounds and touch. Anita is found out by Wilfred's sister, who threatens to expose her. Anita tells her story to the Bishop, who absolves her from wrong. When things seem to promise continued happiness for her in the care of her husband, Richard Mead turns up, with a new play written for her, accompanied by her former friends and associates, to induce her to re-

turn to the stage. She wavers, but her love for her husband forms the stronger call. Mead threatens to tell her husband of her deception, but at the last moment relents, tears up the new play, and bids them both adieu. Then there is a pretty scene between husband and wife, which might have been more convincing if arrived at more probably and directly, in which Anita's identity is revealed, and both are made happy.

Miss St. Cyr as Anita gave evidence of considerable talent and much study. She has a mobile face, and was natural in the portrayal of emotion. But her movements on the stage lacked freedom. She did a very pretty bit of work in the second act, when she got rid of all her numerous would-be interviewers, without answering a single question, talking and throwing flowers at them as she unconsciously led them nearer the door. Miss St. Cyr would undoubtedly do better work in a play better suited to her. She gave the recitation from Racine in French, her own language, with some power.

Of the remaining members of the cast, Frederick Watson as the Bishop was most clever in make-up and acting. James Joseph Brown as Wilfred Meredith did his best work in the last act, but his lack of varying facial expression was his greatest fault. Janet Howard Tuttle played Phoebe Meredith, Eleanor Stuart was gay as Rose Moulin and the few bits of humor in the piece were supplied by Ralph Yoerg as Jean Cressy, Joseph Gillow and Robert Bellwood as the volatile French editors, Fouquet and Favit, and Willard C. Wild as Flannigan, the janitor.

The incidental music for the play was written by Harry Rowe Shelly, and the Beaman Ladies' Trio furnished orchestral music. The play was produced under the auspices of a number of well-known society women as patronesses.

Criterion—Academy Matinee.

For the second matinee, Jan. 12, this season, the American Academy Students gave four one-act plays—The Inn Near Placenza, by Clayton Hamilton; The Butterfly, by Bilhaud and Truffier, translated by C. J. Bell; The Last Trip, by Johann Wiegand, translated by Amelia von Ende, and Richard Harding Davis' Miss Civilization.

The Inn Near Placenza was given with the following cast:

Giuseppe	Edward Hemmer
Lisabella	Genevieve Karfunkle
The Stranger	Willard D. Howe

The story of the inn climaxes in the husband returning to find his wife in the arms of another man. The two are covered by the rifles of a brace of soldiers who happened to enter at the same time. The wife is a shield, and they do not fire. The stranger draws a revolver, and makes the husband take away the soldiers' guns and dismiss them. Then follows an effective scene where the stranger, who is the husband's brother, makes the husband listen to the wife's confession that she loves the stranger, who tells the cringing one that he must die. They take the two rifles outside. Two shots are heard and the curtain falls, just as the unhurt stranger rushes in and takes to his arms the fainting wife.

With time and practice its clever young author will write much better than this style of melodrama. Genevieve Karfunkle did excellent work that promises well for her future career. Her hysterical scene while alone as the duel is going on outside, was artistic and convincing. Willard D. Howe was a manly lover. Edward Hemmer was hampered by the unnatural things he was forced to do by author and stage-manager. Several times he had the revolver in his grasp, and a desperate coward is a dangerous animal.

The Butterfly had the following cast:

The Baroness	Katherine Keppell
The Countess	Mary Agnes Hamilton
The Viscount	John G. Fee

It is one of those little farces of a man courting two women at the same time. When they meet, mutual understanding and hiding behind curtains lead to the complete routing of the gay deceiver. These farces are droll when played in French by artists, but when given by amateurs in an imitation of the French lightness, they are as heavy as dough without yeast. The many asides were left in, and they might have been pruned with profit. Mary Agnes Hamilton gave distinction to the mourning widow, and was as womanly sweet as she was allowed to be.

The Last Trip had the following cast:

Tjark Steen	Willard D. Howe
Niklas	Owen Gwent
Geert Klaar	Morris Frankenstein
Ruth	Henrietta Goodman
Bertie Balle	Albert W. Meyer
Almut	Frances Harmon

This is the story of a woman who has dragged her sister along with her on board a fishing lugger because she loves its captain. Of course, they have the bad luck to pick up her husband out in the open sea. The scene is in the cabin with blue calcium waving to and fro, and tossing salt striking the portholes. The wind machine was kept working hard and fortissimo, and the stage hands beat the thunder machine and slashed chains so vigorously, little of the noise from the bits of wreckage that survived, at long intervals of wailing and telling of life stories, the facts were grasped that one of them had seen a portent of evil, and that the ship must go down because somebody had sinned. They whined about their woes so tiresomely, it was a sign of merciful providence when it did fly down and out with all lights and the curtain. The north of Europe turns out these morbidly gloomy things, and one wonders why they are played, for they give young people no chance to appear to advantage, even if a manager could recognize them through their weird make-ups, and it does not reflect a lasting distinction to be the first to pick up a Welsh rabbit nightmare. As the wailing youth who saw things, Albert W. Meyer was shrilly good. Willard D. Howe was forcible as the lover, and used his "cuss words" freely. Owen Gwent indicated the motion of a ship in a storm nicely as did Henrietta Goodman, who occasionally made herself heard above the din of the stage hands.

Miss Civilization had the following people:

Alice Gardner	Louise Coleman
"Uncle" Joseph Hatch	David T. Arrell
"Brick"	Owen Gwent
Harry Hayes	John G. Fee
Captain Lucas	Paul A. Tharp

This is a pleasing little story of the daughter of a president of a railroad, who hears burglars trying to file into the house, and telephones for special, and keeps the intruders busy until it brings the police. It is a pleasant story to read, but so buried in too much talk that it requires clever character actors to make it entertain behind those lights that show up all weaknesses. It was too heavy a load of chatter for the young people to carry easily, and they fumbled much, often forgetting speeches. More could have been forgotten to the gain of the play, which sadly needs the blue pencil. It is an attempt at being dramatic, but only an attempt. Owen Gwent was the best liked because he was the comedy part, and seemed almost human in its good old jokes and hungry business.

Grand Opera House—Primrose's Minstrels.

That the public has not lost relish for a good minstrel performance was evidenced by the large audience which greeted George Primrose and his minstrel company at the Grand Opera House on Jan. 9.

The first part presents an original idea in two scenes, depicting minstrelsy in its old time beginning in 1843, and the high development which it has reached in the present day. In the first picture the sixty or more cork artists were darkly pure and simple in gayly striped suits and singing the old songs of slave days. In the second they were "culled gemmen," in spick and

span evening clothes and warbled up-to-date melodies.

Gus Reed sang "Rocked in the Cradle of the Deep" in fine style, and Frank Combs brought out all the old sweetness of "Nellie Was a Lady." George Primrose sang "Everywhere," as only he can sing it. Arthur Deming was ridiculously funny in his two songs, "Gone, Gone, Gone" and "Ladies," and Spencer Kelly, who has a wonderfully rich baritone, sang Testi's "Good-By." Encores were numerous. Harry M. Morse, the interlocutor, was not called upon to work very hard, as the first part contained more music than jokes. Some of the gags had the merit of being new. The first part closed with a very picturesque military tableau, "Custer's Last Stand."

The Incubus Ward, a sketch opening the olio, was ludicrous and original. H. M. Morse as Professor Offsky, the proprietor of an incubating establishment for babies, and Alf S. Gibson as the Professional Nurse



THIS WEEK'S ATTRACTIONS.

Pastor's.

Bert Howard and Leone Bland, Warren and Blanchard, Rosalie and Doretto, Don and Thompson, Allen Boone and company, Roy Alton and Lillian Thelma, Crotty Trio, Dacey and Chase, Adams and White, Alpha Trio, Siddons Brothers, Barto and LaFerly, Jenks and Clifford, vitagraph.

Keith's Union Square.

Four Mortons, Foy and Clark, Mr. and Mrs. Edward Esmonde, Lloyd's wolf hounds, Orpheus Comedy Four, Rae and Brosche, Wood and Ray, Searl and Violet Allen, Polk and Tresk, Shun-gavai, vitagraph.

Proctor's Twenty-third Street.

Mlle. Carlotta, Six Musical Cuttys, Mr. and Mrs. William Robins, in the first New York production of Shore Folks; Nine Jolly College Girls, headed by Katie Rooney; Mlle. Chester and her statue dog, Jeanne Ardelle and Inez Bayard, Belleclaire Brothers, McIntyre and Rice, Kosciusko and Smith, Lutz Brothers, the Brittons, motion pictures.

Proctor's Fifth Avenue.

The Only Way, with Edwin Arden and Isabelle Eveson and James E. Wilson, in the leading roles. Vaudeville: Stuart, the male Patti; Anna Kenwick, Ali and Peiser, Three Dailey Sisters, Hoyt and Waller, the Majilites, Ford Brothers, Swift and Barton, motion pictures.

Proctor's 125th Street.

Children of the Ghetto, with a cast including William J. Kelley, Beatrice Morgan, Mary Saunders, Mathilde Deshon, and others. Olio: Les Ollopas, Eugenie Tessier, Parker's dogs, the Wilsons, motion pictures.

Proctor's Fifty-eighth Street.

Secret Service, with Sydney Ayres, Edna Phillips, Byron Ongley and Marlon Stanley in the cast. Olio: Three Crane Brothers, Heely and Meoley, Therese Dorgeval, Gilbert and Burt, motion pictures.

Hammerstein's Victoria.

Jiu Jitsu tricks by Japanese experts, Henry Lee, Jessie Millward and company, Ernest Hogan, Pat Rooney and Marion Bent, Hines and Remington, Stuart Barnes, Scott Brothers, the Craigs, vitagraph.

Circle.

Albert Chevalier (exclusive engagement and first appearance here in eight years), Charles T. Aldrich, Mr. and Mrs. Sydney Drew, Victor Moore and Emma Littlefield, Snyder and Buckley, Wilton Brothers, Marlon Garson, Cartmell and Harris, Smith and Campbell, Metzettl Troupe, vitagraph.

Hurtig and Seamon's.

Empire City Quartette, Callahan and Mack, Frank Gardner and Lottie Vincent, La Troupe Carmen, Phroso, Majestic Musical Four, Will J. Tompkins, Inness and Ryan, vitagraph.

Yorkville.

Edward Harrigan and company, Stinson and Merton, Kelly and Ashby, Ritchie Duo, Lillian Shaw, Delstrom and Glissando, vitagraph. This is the last week of the vaudeville season at this house.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Jules and Ella Garrison deserve first mention in this review, because they gave us what we are always looking for, something new. Mr. and Mrs. Garrison have been known for several seasons as clever travesty artists, and this season they have taken a step forward by having an entire new act written by a clever author, and have given it a tasteful and elaborate production. It is called *An Ancient Roman*, and was written by Edmund Day. The first scene shows the interior of one of the pyramids. Mrs. H. Stuyvesant Potter (Mrs. Garrison), an American tourist, is discovered soliloquizing aloud. Her spoken thoughts are answered by a ghostly voice. The voice belongs to the shade of Marc Antony, who comes back to earth for the time being, and steps forth into the light, clad as he was in the golden days of the Roman Empire. Antony and the up-to-date woman have a running fire of cross-purpose conversation that shows Mr. Day at his best as a writer of bright dialogue. A special drop curtain containing pictures of two very fierce-looking lions, shuts out the view of the pyramid for a few minutes, during which Mr. Garrison tells the thrilling narrative of a youth who was thrown into the arena with a lion, and comes out victorious. This was splendidly delivered and won enthusiastic applause. The third scene showed the gardens of Cleopatra on the Nile. Mrs. Garrison was seen here as Cleopatra, and she and Mr. Garrison went through a screaming travesty, in which the lines and business were highly amusing. Several supers grotesquely costumed as Roman soldiers, went through some antics that brought down the house. Taken all in all, Mr. and Mrs. Garrison are to be congratulated on their latest offering. The special scenery by Daniels and Maratta was in good taste, and the properties, accessories and effects made the production one of the most complete and satisfying ever seen in vaudeville. Maggie Cline scored a big hit with "McClosey," "Pepita Maguire," and other songs. Miss Cline has a superabundance of magnetism, and has her audience with her from the moment she steps on the stage. The Four Dunbars were applauded for their skillful comedy bar work. Tenbrooke, Lambert and company made one of the big hits of the bill, in their singing and musical sketch. The violin playing of Mr. Tenbrooke is a notably excellent feature of an act that is becoming more popular every day. Tom Brown and Siren Nevarro, fresh from their European success, were warmly welcomed and heartily encored. Their various character impersonations, especially the Chinese one, are even better than ever. Professor Rugg, who has a very happy and offhand manner, demonstrated the wonders that may be accomplished with liquid air in a most pleasing way. Elmer Tenley, who replaced George Evans, made his first appearance at this house in a monologue given in an Irish make-up. His material, a mixture of new and old gags, was well strung together, and he won a good many laughs. He seemed nettled because a few people went out while he was talking, but he should have reserved his opinion of them until he reached the green room. Hathaway and Walton, Add Hoyt, the Aeriel Smiths, Jane and Ellsworth, Tom Almond, George and May Woodward, and the biograph were the other numbers.

PASTOR'S.—Callahan and Mack presented the charming sketch, *The Old Neighborhood*, which is one of the few acts that can be seen any number of times without getting "that tired feeling." Wesson, Walters and Wesson were seen for the first time here in their new act, *A Trip to Washington*, written for them by J. A. Murphy, of Murphy and Willard. Mr. Murphy has fitted the three members of the little company with congenial roles, and the lines, situations and business are original and amusing. It

is by far the best sketch that the Wessons have so far had, and should entitle them to a leading place in any programme. The scene is laid in a room in a Washington hotel, and the characters are a female tourist, a guide and a bell boy. There is no plot, the author having confined himself to the work of providing material calculated to keep the average audience laughing for twenty minutes. This he has done thoroughly well, and the three performers carried out his ideas splendidly. Mr. Wesson was brisk and breezy as the guide, Miss Walters was dashing and full of ginger as the tourist, and little Charlie Wesson, the clever boy comedian, was even cleverer than usual as the "fly" bellboy. Charlie is a very "cute" little chap, and his trim appearance in his uniform, as well as his quickness and remarkably distinct enunciation won enthusiastic approval. Wesson, Walters and Wesson undoubtedly have a real winner in *A Trip to Washington*. Dixon and Holmes entertained ably with their character songs and impersonations, including the quarrel scene from *Shore Acres*. McDonald and Huntington were repeatedly encored for their good singing and dancing. The Great Marinellas did some splendidly graceful and difficult ring gymnastics. The Three Madcaps were as smart as ever. The bill also included Stirk and Lou Dan, cyclists and acrobats; Reno, Azora and Roberts in the Yip from Pawtucket, Allen and Regan, Mr. and Mrs. Gottlob, Meakin, Lawrence and Dale, Nat Gill, ventriloquist; Len Miller, and the vitagraph.

Russell and Buckley, Epps and Lorette, and the vitagraph.

PROCTOR'S 125TH STREET.—D'Arcy of the Guards, with its romantic story, interested large houses last week. William J. Kelley did splendid work in the role originated by Henry Miller, and was ably supported by Beatrice Morgan, Mathilde Deshon, Bebbie Barriscale, Marv Sanders, George Howell, John Martin, Soldene Powell, Albert Howson, Arthur Shaw, William H. Pascoe, William Collington, and others. The olio embraced Belleclaire Brothers, Arthur Whitelaw, Viola Duval, Collins and Hawley, and the motion pictures.

The Burlesque Houses.

DEWEY.—Fred Irwin's Big Show made its first appearance in New York this season, and drew large and well-pleased crowds. The entertainment opened with a travesty called *Mixed and Twisted*, which contains many amusing complications. A good olio embraced Bennett and Rich, Zeb and Zarow Troupe, Four Connollys, Marie Stuart Dodd, and the Six Ratsnenders in a novel act. In Ostende is the closing burlesque. This week, Rose Sydell's London Belles.

GOTHAM.—The Dainty Duchess, under the management of L. Lawrence Weber, proved a good drawing card and the burlesque specialties were laughed at and applauded. This week, New York Stars.

LONDON.—The Bowery Burlesques, with Ben Jansen, Taylor Trio and others, pleased. This week, Sam Devere's company.

MINE'S BOWERY.—Large audiences greeted Andy Gardner, Gilday and Fox and the other members of the Bohemian Burlesques. This week, Sam T. Jack's Burlesques.

MINE'S EIGHTH AVENUE.—The New York Stars scored heavily and pleased the patrons thoroughly. This week, Cherry Blossoms.

BAILEY BUYS A BIG CIRCUS.

The Sells-Forrepaugh Circus was sold at auction at Columbus, Ohio, on Jan. 10. James A. Bailey made the only bid, which was \$150,000, and secured the entire outfit. The auctioneer tried in vain to secure higher bids, but no one seemed disposed to give any more than Mr. Bailey, although there were two hundred persons at the sale, many of whom are prominent in the circus world. After the sale Mr. Bailey gave out the following statement: "The Forrepaugh-Sells Brothers show is now the sole property of James A. Bailey and the Ringling Brothers. A half interest was sold to the Ringling Brothers after the auction sale. The show will be operated next year by myself and the Ringling Brothers, and while the name has not yet been decided upon Forrepaugh-Sells Brothers may be retained." The circus will remain in Winter quarters until April, when it will be in its season, opening in Columbus.

NOVEL CIRCUS TO GO ON TOUR.

Thompson and Dundy, in addition to their many other enterprises, intend to send on the road a traveling hippodrome and circus, which it is claimed, will be the biggest thing of the kind ever seen in this country. It will require 100 cars to transport the outfit, which will include all the usual circus features and a number of novelties. In order that the electrical effects may be shown to advantage, the big tent in which the entertainments will be given will be made of black canvas. Frederick McClellan has been in Europe for some time past engaging acts for the tour. The company will number about 600 people.

CIRCUS MEN ORGANIZE.

A number of circus proprietors happened to meet last week at the sale of the Forrepaugh-Sells Circus in Columbus, Ohio, and when one of them suggested a permanent organization the idea was taken up with the greatest enthusiasm. Frank A. Robbins was made temporary chairman and Charles C. Wilson temporary secretary. Charles Ringling, Frank A. Robbins, and J. T. McCaddin were appointed a committee to draft a constitution and by-laws. The circus men believe that their mutual organization will enable them to benefit by arrangements concerning transportation rates, licenses and other things of vital interest to them.

AMERICANS IN EUROPE.

Al. Lawrence writes from Newcastle-on-Tyne, England, to the effect that he is more than delighted with his reception in England. He has topped the bill everywhere, and has been kept on the stage from twenty-four to twenty-eight minutes at each performance, which is double the length of time usually allotted to a performer on the other side. Ed F. Reynard is another of the fortunate acts that has "caught on." During a previous visit Mr. Reynard studied the tastes of the Britishers, and when he went back he was well prepared to entertain them in the way they like to be entertained. The press notices of both Mr. Lawrence and Mr. Reynard are flattering in the extreme.

LONG JUMP FOR A WEDDING.

Madge Maitland, the monologist, and D. Pascal, the contortionist, were married on Jan. 6, at Jacksonville, Ill., by Justice Henderson. Miss Maitland traveled from Denver to Jacksonville, a distance of 1,100 miles, to meet Mr. Pascal and fulfill the contract, negotiations for which were begun some two years ago, when they met while playing the same theatre. Mr. Pascal will finish the season with Shipp's indoor circus, and his wife will continue to fill her vaudeville dates. Next season they will play joint engagements.

AN ANTI-TRUST DECISION.

Judgment by default was entered in the Federal Court at Cincinnati, Ohio, on Jan. 9, against the Empire Circuit Company, the Eastern Circuit Association and the Traveling Managers' Association in the suit brought by the J. B. Sparrow Amusement Company of Montreal. The suit was brought under the Anti-Trust law, and grew out of an alleged boycott against two theatres in Montreal controlled by the Sparrow Company.

OPENING DATE OF THE COLONIAL.

The Colonial Theatre will open on Feb. 4 under the management of Thompson, Dundy and Ryley. The principal attraction will be a spectacular production called *The Athletic Girl*, in which the Hengler Sisters, Junie McCreary and others will have the leading roles. Four or five imported vaudeville acts will also be in the bill.

DOLLY CARLIN INJURED.

Dolly Carlin, the trapeze performer, while giving an exhibition at an entertainment in Terrace Garden, under the auspices of the Association of Steam Fitters, on Saturday evening, fell from her trapeze to the stage, a distance of twenty-five feet, breaking her arm. She was removed to the Flower Hospital.

CHEVALIER ARRIVES.

Albert Chevalier, the English comedian and co-star singer, arrived in New York last week on the *Majestic*, after a very stormy voyage. Mr. Chevalier has come over under a special contract with Percy Williams, at whose houses he will appear exclusively. He was booked to open yesterday at the Circle.

A NEW ACT AT PROCTOR'S TWENTY-THIRD STREET.

Jeanne Ardelle is presenting her new act, *Sunflower Land*, with great success at Proctor's Twenty-third street this week. The act opened on the circuit in Newark last week, where it scored a tremendous hit at every performance. It is one of the brightest and prettiest acts of its kind in vaudeville, beautifully staged and costumed, employing four people.**

CHARLIE WESSON.

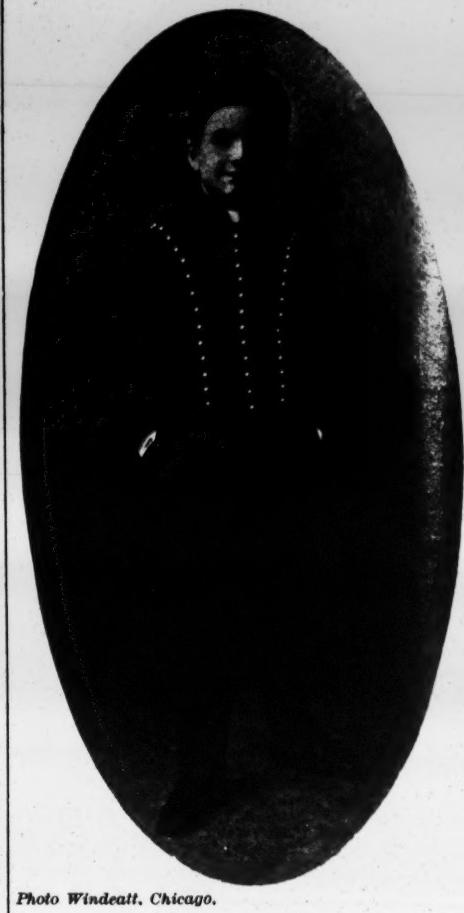


Photo Windeatt, Chicago.

Above is a picture of Charlie Wesson, the clever boy comedian of Wesson, Walters and Wesson, who scored a pronounced hit at Pastor's last week, in a new sketch called *A Trip to Washington*, written for them by J. A. Murphy, of Murphy and Willard. Little Charlie Wesson is very popular among his associates on the vaudeville stage, and it is a wonder his head is not swelled out of all proportion to the rest of his body by the amount of praise he receives from his fellow-players, who never allow professional jealousy to interfere with the expression of their good opinions of him. Charlie is the proud possessor of a fine gold watch, chain and charm, which was bequeathed to him by his uncle, the late Milt G. Barlow. Wesson, Walters and Wesson are going to Europe in June, 1906, to fill a long engagement on the Moss and Stoll Tour, for which they have already signed contracts. Mr. Pastor was so pleased with their work in the new act that he has re-engaged them for the week of May 15.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFLGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

LONDON, Dec. 31.

After the two postponements whetting the curiosity of the public to nearly fever pitch, the Coliseum opened to a huge house last Saturday noon, commencing the four shows. The management very kindly extended the courtesy of their house to *THE MIRROR* for the entire bill, which constituted two of the shows in one day. The first of these was to have had an elaborate spectacular production entitled *Port Arthur* as its big attraction, but at the last moment, on account of the preparations not being yet completed, as stated on the explanatory slip inclosed in the programme, *The Derby*, a reproduction of the famous race, was substituted. It showed a view of the track and grand stand, with a seething mass of all manner of people, peculiar to the Derby meeting, on a huge stage, which was eventually cleared for the race itself. The effect was very realistic and probably as good as could ever be obtained on a stage, the principle being a revolving platform on which several jockeyed horses galloped with might and main, producing an interesting and novel exhibition.

The Sisters Meredith made their debut in London in this house, and as I am acquainted with their act, so well known in the States, I was slightly surprised to see these two talented girls somewhat forced to subdue their original turn among gigantic setting: magnificent, there can be no doubt, and supported by a bevy of pretty women who made a justifiable background to an Indian love song entitled "Owangs," sung effectively by the sisters. I was infinitely more pleased with their second rendering, "Laughing Water," because they at least had better opportunity to display the talent which they have made so popular in America. It seems that were it not for the pig choruses on each side of the proscenium and the women assisting on the stage, who exert their vocal organs to their fullest extent in both songs, the artists who were the feature of the turn would have little chance among such colossal surroundings. The Meredith Sisters have still to show the British public that charm and ability for which they have already secured success elsewhere. Described as Japanese jugglers, the Delaneys seemed to belie their race in spite of the fact that they were entertaining in the few tricks they accomplished. In shadowgraphy, or shadowgraphy, they seemed to excel, and I was interested to see so novel a departure in "Japanese" entertainment. A really smart turn was given by the Reiff Brothers, whose dancing is a byword among Americans, and it appears soon will be so among the English also. They made a big hit. Bonita was billed to appear with her Cuban midgets, but did not do so, and a good substitute was found in the Troubadour Four, who proved excellent part singers and good humorists. They should do well over here. May Edouin and Fred Edwards, in their comedy episode, *A Bachelor's Dream*, need no description. The various characters were well carried out as usual by Miss Edouin. An illustrated song, "Bluebell," was given on the fire curtain and vocalized by the Coliseum Auditorium Choir, seemed to stir the sentiment of the big audience. Two clever musical scenes, a form of entertainment for which this house offers special advantage, were Barney in Connemara, and *The Last Load*, the latter being a portrayal of harvest rejoicings in the early Victorian era. These were capably produced by the whole company. The Bolsets, of pantomime fame, gave their excellent burlesque. The Bricklayers, which is chock full of comedy.

The second bill was more appreciable, perhaps on account of its still more numerous audience, and before continuing I would like to say, with all due respect to the management's venture, it seems hardly credible that a show running from twelve to two and from six to eight will ever draw a full audience, because the first time is generally speaking, somewhat too early for the British public, and the other time is too much occupied with the apparently more important consideration of dinner to offer an inducement.

I was pleased to see the opening scene, *The River Girl*, was greatly enjoyed by the house in spite of the similarity in its production to the several other song scenes, that is, in choruses and setting. Cooke and Miss Rothert are a most entertaining couple, and the comedy of Cooke is immense. Miss Rothert well carries the "palm" of being known as one of the best-dressed artists on the variety stage. They carried their act to success, duplicating their previous records elsewhere. Madge Leasing needs no description. Her song, "Good-Bye, Little Girl," which might have

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

MALICE

For the past year we have been annoyed by a representative of a (try to be theatrical) morning RACE sheet. The last communication we received read as follows:

JULES AND ELLA GARRISON, Keith's Theatre, Boston, Mass.

Jan. 4, 1905.

Dear Miss and Sir:—I am informed that you play Keith's, this City, the week of January 9th. I think it would be perfectly natural for you to desire all the publicity you could possibly get during that time, and I also think it would be to your interest and advantage to let managers and agents know of your being at this house. The Sunday issue of this paper can do this for you. Note on the reverse side of this sheet space and rates of the "ads."

Won't you kindly let me hear from you by return mail regarding the matter and enclosing copy. Yours truly, — The Morning Telegraph.

We have continually informed these "pests" that we would not be coerced into throwing our money away in useless advertising. The N. Y. Clipper, N. Y. Mirror and the Western Bill Board can vouch that we have spent Hundreds of Dollars with REAL Theatrical papers, that try to further the interests of the artists who support them. It is only of late years that we have been attacked by these CHEAP "Give up your money or we will roast you" SHEETS. Keep up your good work, MR. SPEAR, "for your POINT IS DULL" and cannot penetrate the SOLID armor of the NOBLE ROMAN who has a GOOD FOUNDATION OF 20 YEARS ON WHICH TO STAND AND DEFY YOUR PUNY THRUSTS.

We place the five following Philadelphia Press Comments against your ONE, and will wager you \$1,000, (\$100.00 of which is now on Deposit at the Clipper Office), that the following Cr.ticisms are BONA FIDE and WERE NOT WRITTEN BY HOUSE PRESS AGENTS AND ARE EACH NEWSPAPER CRITIC'S OPINION OF OUR ACT.

Jules and Ella Garrison, the favorite travesty entertainers, presented for the first time "An Ancient Roman," a burlesque on the tragic drama, which was full of bright comedy and witty sayings. Mr. Garrison burlesques "Marc Antony" and Miss Garrison "Cleopatra." Five men, making up the Roman soldiers, citizens and mob, assist in the fun-making.—PRESS.

A travesty as novel as it was entertaining, entitled "An Ancient Roman," easily leads an unusually strong bill at Keith's this week. It is presented by Jules and Ella Garrison, and is in two scenes. The first shows the interior of a pyramid, where Mrs. Potter, a Cook's tourist, is lost. She meets the shade of Marc Antony, who transforms her into Cleopatra, and the scene changes to the latter's garden. The sketch is full of bright, original comedy.

Jules and Ella Garrison, assisted by the accomplished property man, gave a clever burlesque on "Marc Antony and Cleopatra" at Keith's yesterday. It was a skit all through, as both do good work. But just when one makes up his mind that it is very serious, one or the other turns it quickly into travesty.—JOURNAL.

Nothing more pretentious in the form of burlesque has ever been given at Keith's than "An Ancient Roman," which was acted by Jules and Ella Garrison. It would require a column of space to do justice to this act, which is set off by some stunning scenery.—HERALD.

At least two-thirds of the acts on the programme contained more or less comedy material, either in dialogue or situation, the burlesque, "An Ancient Roman," taken part in by Jules and Ella Garrison and various stage cohorts, proving one of the most humorous things in line ever seen on the local stage.—POST.

Jules and Ella Garrison have appeared in this city before, but this season they have a new sketch, which is the best vehicle for their fun-making

that they have ever had. They call it "An Ancient Roman," and its production necessitates an unusual amount of scenery and half a dozen supernumeraries. It is a laughable skit, with characters burlesquing Marc Antony, Cleopatra, and a Roman army. Mr. Garrison is physically well fitted for the part and is an unusually capable elocutionist.—PROVIDENCE JOURNAL.

Jules and Ella Garrison and their company have an act which is screamingly funny. They call it "An Ancient Roman," and they dress in togas and tunics, and all that sort of thing. Jules Garrison

Jules and Ella Garrison gave the first Eastern production of Edmund Day's travesty, "An Ancient Roman," and both appeared to advantage. Much of the dialogue is witty, and many of the sarcasms hit the mark.

"Are your feet cold?" asks Miss Ella.

"She hints at marriage," observes Jules.

"Has Hades improved?" asks Miss Ella.

"Yes," replies Jules. "Hades has improved much since the New York and Philadelphia capitalists located there!"

The recitation, "Barsimon's Encounter with the Lion," was well done, and aroused enthusiastic applause.—ITEM.

Jules and Ella Garrison offered a new sketch. It is a satirical affair on the classic drama, entitled "An Ancient Roman," and is chock full of bright comedy.

Those people are forcing to the fore as travesty artists, and their efforts are appreciated. In the present sketch they do comedy work that is of the highest order and worthy the position of top-notchers.—CHRONICLE.

"An Ancient Roman" is the title of a burlesque sketch given for the first time in Boston yesterday, the principal actors being Jules and Ella Garrison. This interlude is perhaps a trifle longer than usual with acts of the kind, but not a minute of the time drags.

The story has to do with the adventures of Mrs. H. Stuyvesant Potter (Ella Garrison), a Cook's tourist, who is locked up in one of the pyramids with the shade of Marcus Antonius. The author of the sketch transforms Mrs. Potter into Cleopatra, and the fun immediately waxes fast and furious.—RECORD.

son plays Marcus Antonius, a shade, but a very visible one. Ella Garrison appears in turn as Mrs. H. Stuyvesant Potter, a tourist, and as Cleopatra, Queen of Egypt. Sam Lewis plays Smoke, a slave, and then there is a tomb. The act is given a scenic setting, representing first the interior of a pyramid and next Cleopatra's garden on the banks of the Nile. It is easy to describe this much of the outfit, but when it comes to a description of what happens when things get moving words are inadequate. The people in the act are clever, and they keep things humming all the time the curtain is up.—AMERICAN.

This Ad. cost money, but it is a pleasure to leave your money where you may expect something in return for it, and with people who are not always crying "ADVERTISE PUBLICITY, LET MANAGERS AND AGENTS KNOW YOU'RE ALIVE," etc. We did to give them the best we could get. To show they APPRECIATE it, they ALWAYS KEEP US WORKING.

We will continue to present AN ANCIENT ROMAN (written by Edmund Day, who has written many a big success). Scenery painted by Daniels, of Chicago. Costumes made by Mr. Turner, New York City. Mechanical Novelties by J. A. Murphy (of Murphy & Willard). Special Music by Frank Bell, Denver, Colo.

Just Finished The Keith Circuit, This Week Howard, Boston. Mr. Percy Williams' Circuit to follow. Address all Agents. Permanent Address, Garrison Villa, East Norwalk, Conn.

FRANZ EBERT & CO.

IN

DAN CUPID

A New Sketch by EDMUND DAY

PROCTOR'S 5TH AVENUE THEATRE, SUNDAY, JANUARY 22.

Direction M. S. BENTHAM

I HAVE a Number of Rattling
GOOD VAUDEVILLE SKETCHES
for Sale. Can be seen at my office, 53 W. 28th
St., from 12-2 any day. WRIGHT HUNTINGTON.

BERT LOUISE
VAN ALSTYNE AND HENRY

A new topline act in Vaudeville that has received unstinted praise everywhere. Now playing Orpheum Circuit. For further information, address all agents.

REDFORD AND WINCHESTER
Grotesque Jugglers

Being featured with Hanlon Bros. Superba. Making a big hit and are not going to Europe. How could it, was it? No, thank you, we've had some.

WARNING

To Managers and to Whom This May Concern.

The ORIGINAL ELLA SHIELDS, now appearing in the Pantomime, "Dick Whittington," at the Pavilion Theatre, London, England, does not wish to be confounded with any person or persons using the same name now playing in America.

JOE MYRA, BUSTER and JINGLES KEATON.

What the Brooklyn papers said of the ACT.—*Brooklyn Citizen*.—The biggest hit of the NIGHT was scored by BUSTER KEATON of the THREE KEATONS. The other members of the Team are the Father and Mother of this Clever Chap. BUSTER works behind a make-up of the traditional Milesian kind, and the antics of this three-foot Comedian kept the Big House in almost tumultuous laughter during the entire act. He had a persistent habit of getting in his father's way, and each time his irate parent would gently push him aside, sometimes pushing him the full length of the stage. Each time the Human Football would arise, and approaching his athletic pater, would meekly say, "I'm so sorry I fell down," in a tone that would get upon the risibilities of an incurable dyspeptic. The numerous infinitesimal pieces of business that he works in, his clever side allusions and his intelligent imitations further emphasize him as a marvel of precocity, and the Keaton Family assuredly have in this gifted youth a prolific breadwinner for years to come.

This week, Trent, Trenton, N. J.; Proctor's, Newark, to follow.

DOHERTY SISTERS
TREMENDOUS SUCCESS!

Prolonged for another month at Ronacher, Vienna, Jan. 1-31, 1905.

Agents, WARNER & CO., 20 Wellington St., London.

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Author of the best one-act comedies in Vaudeville. "A Horse on Hogan," "The Two Senators," "Regan's Luck," "A Strange Boy," "The Substitute," "The Electric Boy," "Mrs. Murphy's Second Husband," "The Widow Wise," "A Medical Discovery," "A For terms on sketches, monologues and plays, address Care JOS. W. STERN & CO.

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The Best Dressed and Most Humoristic Act Before the Public.

Dec. 19, London Coliseum—Indefinite.



It's not the NAME that makes the ACT good.
It's the ACT that makes the NAME good.

Return to Vaudeville

Only **GUS BRUNO** Original
DIALECTICIAN and MASTER LINGUIST

Monologue—20 to 25 minutes in one of uproariously funny dialect stories and imitations.

For Time and Terms Address All Agents.

HAPPY FANNY FIELDS

The American Dutch Girl.

A FAVORITE EVERYWHERE.

EXTRAORDINARY SUCCESS. Jan. 23, 1905, Empire, Cardiff; Jan. 30, Empire, Swansea; Feb. 6, Empire, Newport; Feb. 13, Empire, Nottingham.

Address WARNER & CO., 20 Wellington Street, Strand, London, Eng., or MIRROR office.

MARGARET ASHTON

The American Soprano.

One Continued Success.

Touring Europe. Jan. 23, 1905, Palace Theatre, Hull; Jan. 30, Tower Theatre, Blackpool; Feb. 6, Alhambra, Brighton.

Address WARNER & CO., 20 Wellington Street, Strand, London, Eng., or MIRROR office.

MAJESTIC MUSICAL FOUR

COLLINS, TERRILL BROS. and SIMON.

This Week, Hurtig and Seamon's.

Permanent address, Ehrich House, 229 W. 38th St., N. Y.

FRED NIBLO

"The American Humorist."

Niblo captured Port Arthur and Niblo captured Toronto. Two big swells of sportsmen in the world's history. How do they pronounce "Jiu Jitsu"? It means something like "square stat."

proved more appropriate sung by a man, was greatly enhanced by a stirring military scene, depicting a Scots regiment leaving for the front, very realistically presented. Her second rendering, also with the assistance of a pretty scene in the Catskill Mountains entitled "The Witches," was clever, but seemed mere extravagant than awe-inspiring, as J was led to expect from the darkened stage and the weird music. The Three Bounding Panthers are one of the best triple bar acts before the public to-day. They combine a spring net with the horizontal bars, which gives them every chance to show their agility and skill. The last bound, a distance of over fifteen feet and over one of the bars, was a scoring finale. Eugene Stratton still proves himself artistic in a new song by Leslie Stuart, entitled "My Little Black Pearl." He also had to be surrounded by the London Coliseum Stock company, while Millie Hylton, in two charming songs, "Dairy Mary" and "The Belles' Parade," was as enchanting as ever. The latter song was written by Oswald Stoll, who evidently has other abilities besides his remarkable managerial capacity. Tina Clementa was interesting with her dogs and a very well trained horse. The Derby, also on this programme, wound up an enjoyable evening's entertainment.

The Hippodrome, to packed house, presented its grand spectacular production entitled Butterflies in Fairyland, which was rather as mystical as its description made it out to be. In this effect the Hippodrome tank is well used, with cascade, fountains and living statues upon which lanterns threw different views of insect life, depicting the stages of butterfly evolution. The idea is very original, and the grand finale, with the famous flying ballet of Heidenreich from the Continent, was a gorgeous effect of shimmering illumination and beautiful kaleidoscopic transformations. Chung Ling Soo, the "Chinese conjuror," is back again at the Hippodrome with some new illusions, among which is the feat of catching bullets fired at him from rifles. His act pleased immensely, and he does not seem to be much disturbed by the controversy which has been aroused whether he is a Chinaman, as he makes out to be. Leon Morris, who is one of the topliners on the bill, is making his usual hit. He is still hard at work training his multitude of animals and hopes very soon to produce his new act. Woodward's seals are playing a return engagement. Selma Braatz, a young German girl, exhibits an extraordinary talent in the art of juggling, and made one of the successes of the evening. Leslie Brothers are entertaining in their musical act, while among those retained for their holiday programme are the Hoopers, Three Nevarros, Klein Family, Brothers Webb, Charles Leb's animals, and the dogs of Paul Sandos, who gives an excellent burlesque of a miniature circus.

Chung Ling Foo, who is billed to appear at the Empire on Monday night next, promises to show us great things. By courtesy of Leon Mooser, his enterprising manager, last night I had the pleasure of being one of the guests at a Chinese dinner given by the celestial host, which was very novel. I was surprised how exceedingly light I felt internally, after partaking of an innumerable quantity of courses with chopsticks, but I quickly forgot so gross a matter as eating in Chung Ling Foo's marvelous feast of palming, which he apparently and tastefully offered as a delicate finish to a delicate meal.

The new ballet at the Empire, The Dancing Doll, will be produced on Tuesday next, which reminds me that Mile. Genée has been requested to appear before the King and Queen next Thursday evening at Chatsworth, the home of the Duke and Duchess of Devonshire. A contemporary mentions that Mile. Genée holds the unique position on the English stage of having no understudy. To one who has witnessed her extraordinary powers as a danseuse without equal, it is very obvious, because there can be no other like Mile. Genée to do her full justice as an understudy.

Mr. Verstone, while on a visit to Liverpool, was induced to see the Shakespeare Theatre pantomime, Aladdin, in which Maggie Moore goes strongly toward making huge success in her Irish and Dutch character work, while Billie Burke, with her charming personality, lends an improved tone to a chorus which seemed to lack the necessary animation to show off her daintiness to its full advantage. Gifford Stacey was a very courteous manager. On his return to London Mr. Verstone also saw Ella Shields in the Pavilion Theatre pantomime, Dick Whittington, and she and Jordan and Harvey were the features of the production.

Al. Lawrence rather enthuses over the last minor he received. He writes me: "God bless it, I simply ate the last one."

Mike S. Whalen has returned to England to appear in the Leeds pantomime at the Grand Theatre, where he has made the biggest hit he has ever scored in England. The press notices were unanimous in his praise.

Genaro and Theol arrived last Saturday on the New York, and open at the Casino in Paris on Jan. 1, returning to play thirty weeks on the Mrs. and Stoll Tour.

The Tossing Austins are scoring a big success at the Theatre Royal, Nottingham, in pantomime. They intend sailing for America after the engagement, returning to England in June to play the Barnsford Tour and the Continent.

The postage from the States to this side is not less than five cents. I simply give this information to those who are apt to be careless in not putting sufficient postage on letters, and thereby inconveniencing their friends here. Also have your letters weighed.

RENOVOC.

ACTORS' UNION MASS MEETING.

A mass meeting was held at the Grand Central Palace, in this city, on Friday afternoon last, under the auspices of the Actors' National Protective Union, for the purpose of interesting everybody connected with the profession in the enforcement of the Employment Agency law, which was passed at the last session of the Legislature. The theatrical agents have formed a combination to have themselves exempted from the provisions of the law, which compels them to take out a license and file a bond for \$1,000, and under which an agent may be prosecuted for various offenses covered by the provisions of the law.

Harry De Veaux, president of Local No. 1, presided at the meeting. He read an address in which the ways of unscrupulous agents were handled without gloves. Joseph M. Lawrence, national president of the A. N. P. U., was the next speaker. He spoke of the dignity of labor and ridiculed the idea that actors should be classed as "artists," since so many of them were not nearly as well off as the members of the trades unions with which the A. N. P. U. is affiliated. He made a plea for the support of those present in the enforcement of the new law, which he said would place the agency business on a footing with other legitimate fields of endeavor, and would enable actors and actresses to obtain redress in case they were imposed upon.

Frederick C. L. Keating, Commissioner of Licenses, to whom the enforcement of the law is intrusted in this city, was then introduced. He explained the law, and showed that every honest agent should be heartily in favor of it, as it will drive the irresponsible "hat-book" agents out of the business entirely, and in this way enable the square men to do a larger business on legitimate lines. Mr. Keating spoke of a case that had come under his jurisdiction, in which a team of banjo-players, who had been engaged at a salary of \$200 a week, after giving up \$25 to the agent, \$25 to the stage-manager, and various other sums to other "grafters," had just \$20 left out of their week's salary.

Rev. Francis J. Clay Moran, representing the Actors' Church Alliance, made an address that was short and to the point. He was heartily in favor of the law, and expressed the belief that much good would come of it. Edith Totten, Herman Robinson, general organizer of the American Federation of Labor, and others expressed their views, and at the conclusion of the meeting a resolution was passed asking Governor Higgins to notify the Union in the event of a bill being presented to the Legislature relieving theatrical agents from the law as

it now stands, and recommending the encouragement of further legislation for the protection of the actor.

The meeting was largely attended, one side of the room being occupied by delegates from the various trades unions that affiliate with the A. N. P. U. Much enthusiasm was shown throughout the affair, which occupied the better part of the afternoon.

MARGUERITE FERGUSON WITH TOYLAND.

Marguerite Ferguson, of the team of James E. Rome and Marguerite Ferguson, the melangists, was engaged by Julian Mitchell to take the place of Nellie O'Neill in the part of Jill in Babes of Toyland, and to do the big specialty with Charles Guyer in the toymakers' scene. She opened with the company at the Majestic last night (Monday).

WORMWOOD IN CUBA.

V. P. Wormwood and his collection of trained monkeys have caused a sensation at the National Theatre, Havana, Cuba, where they have played to tremendous business for four weeks. The manager of the theatre has indorsed the attraction most emphatically. Mr. Wormwood will return to New York early in April, when his American tour will be resumed.

VAUDEVILLE IN BROOKLYN.

A bill of unusual merit at the Orpheum last week offered many acts that deserve first mention. The greatest interest was attached to the new act of Mary Norman, in which she portrays the actress in her different roles both on the stage and off. The idea is of delightful interest in its conception, and only an artiste of great versatility could carry it through with success. Miss Norman has not only accomplished her object and scored a satisfying triumph, but she has shown the public how entirely different the temperament and character of an actress may be in private life to the one she is obliged to portray upon the stage. She sweeps from the sweetly docile, yet dignified leading lady of the stage to the characterless and irritating woman in her domestic scenes, from the colorless ingenue with her insipid talk and manner, to the athletic girl full of life and fun; the adventures, whose means will always justify her end in view, is found to be the only really lovable character in the company, and lastly the society lady of the stage, who must be full of laughter and gossip while her heart is being torn asunder over the thought of her mother dead at home, the news having been brought to her by some unthinking stage adherent just before the opening cut. Miss Norman portrayed each character concisely, and yet with a regard for detail that could only have been reached through a close study of her stage characters and nature itself.

In "Hagashi," the newly established and directed by K. Hagashi and four experts in the art and proved astonishingly interesting. The explanations of Hagashi were thorough, to the point and exceptionally well delivered. His assistants, all splendidly built young Japs, proved conclusively that the Japs are unapproachable as a means of self-defense. Mr. and Mrs. Sidney Drew offered The Yellow Dragon, which has been reviewed in these columns before. Mr. Drew is still a comedian who is needed on Broadway and one who is ever welcome in vaudeville. His sketch is cleverly written, interesting, well staged and ably acted—nothing more can be desired. Thurston, who easily a master among his competitors, offered practically a new act that was originally not performed by any magician in either vaudeville or dramatic circles. "There is nothing new in magic" is an old saying, but almost a contradiction with Thurston. There are seven parts to his performance. His card palming is exceptional; the floating ball, floating balloons and inexhaustible cocoanut are original with him and decidedly pleasing tricks. The illusions, including "Amazement," "One," and "One, Two, Three," are without doubt the most puzzling in the art of the "magician." In the offering of these Thurston has commenced where his competitors left off, and the result to be thoroughly realized and appreciated can be seen only once. There is complete dignity about his work that appeals to an audience. There is no weird comedy or talk, but from start to finish everything is done with the one end in view of pleasing his audience. Smith and Campbell, again reunited, scored a big laughing hit in a conglomeration of nonsense that was bound to bring out the laughs. Ernest Hogan, a real artist in his songs. The Village Choir, a quartette of mixed voices that proved of decided merit; the Foley Brothers, former protégés of George Primrose and now on the track of a few laurels for themselves, and Mario and Alida. This week Valerie Berger and company, Elsie Fay, W. H. Murray, Billie Nichols and company, Koe Trio, Vassar Girls, Marcus and Gartelle, and Thurston (second week).

At the Orpheum the Toonoo Arabs, in their wonderful acrobatic feats, and La Troupe Carmen, acrobatic wire performers, headed the bill. They were both sensations. Kathryn Osterman offered Emma's Dilemma and scored a pleasing hit. The sketch is ably written and Miss Osterman carried it through with her accustomed grace and charm. G. Rowland Sargeant proved highly capable in her support, and especially in an effective finish did he carry himself with favor. John McLean and Harry Keane were the regulars of the show, and the big laugh hit. The laughter was so incessant throughout that the "lines" were almost unintelligible. Never has such a screamingly funny act been seen hereabouts. Buster Keaton was an inimitable master of his art, and is old saying, but almost a contradiction with Thurston. There are seven parts to his performance. His card palming is exceptional; the floating ball, floating balloons and inexhaustible cocoanut are original with him and decidedly pleasing tricks. The illusions, including "Amazement," "One," and "One, Two, Three," are without doubt the most puzzling in the art of the "magician." In the offering of these Thurston has commenced where his competitors left off, and the result to be thoroughly realized and appreciated can be seen only once. There is complete dignity about his work that appeals to an audience. There is no weird comedy or talk, but from start to finish everything is done with the one end in view of pleasing his audience. Smith and Campbell, again reunited, scored a big laughing hit in a conglomeration of nonsense that was bound to bring out the laughs. Ernest Hogan, a real artist in his songs. The Village Choir, a quartette of mixed voices that proved of decided merit; the Foley Brothers, former protégés of George Primrose and now on the track of a few laurels for themselves, and Mario and Alida. This week Valerie Berger and company, Elsie Fay, W. H. Murray, Billie Nichols and company, Koe Trio, Vassar Girls, Marcus and Gartelle, and Thurston (second week).

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At the Bowery Newsboys' Quartette (Sherwood, Fox, Faulkner, and Peck) have closed with the Christy Brothers' Minstrels and open on the Lang circuit Feb. 5 with Levy and Goldsmith circuits to follow.

Mallory Brothers, Brooks and Halliday have been resting for the past three months at their home, Jacksonville, Ill. Maze Brooks, wife of Ed Mallory, has presented him with a bouncing baby girl. They will resume their vaudeville work Jan. 29, opening on the Orpheum circuit.

Harry Harper, who has for a long time been connected with the staff of the London "Music Hall," has purchased the London "Entrance." The first stage, having disposed of his management last Saturday. It is Mr. Howard's intention to enlarge the paper and conduct it upon more enterprising lines than have obtained in the past.

Clark Ross closed with the Leroy J. French revival of "Mugs' Landing" in Kansas City, and from May 1 will manage the famous Blanchards in one of the best novelties of the season in vaudeville.

Lillian Graham, the dainty American dancer, opened Dec. 26 at Cardiff, Wales, as a special feature in Milton Bode's pantomime. Dick Whittington, and scored a hit in her dances.

Maudie Amber severed her connection with the American Travesty Stars at Sydney, N. S. W., on Dec. 9 and has returned to her home in San Francisco, where she will have her first opportunity for rest since May, 1901.

The City Council of Portland, Ore., is considering a proposal to tax the 10-cent vaudeville houses \$10 per day. It is not known whether this move is being encouraged by the regular theaters or the saloons, both of which are said to have suffered in consequence of the popularity of the little variety houses.

The Bijou Theatre at Calumet, Mich., which opened on Sept. 26, continues to do a good business. P. G. Somers is the manager and his assistants are Carl U. Somers, Al. W. Weber, and Percy M. Marshall.

Northcliffe, who calls himself the "Jenny Lind of Vaudeville," will shortly make his appearance in a new female impersonation act, singing new and old songs.

Herbert, the dog trainer, has one canine in his troupe that has been on the stage for nineteen years.

Herbert took him from an officer who was about to shoot him, and he has proven a most valuable member of the little co. His name is "Irish," and he has outlived three understandings that Mr. Herbert had trained to take his place when his dog days were over.

The Eden Musee, which has been a landmark on Twenty-third Street for twenty years, may remove to the neighborhood of Times Square. It is reported that several big dry goods firms are negotiating for the present home of the musee, with a view to tearing down the building to make room for a big department store.

C. E. White, business-manager of The Smart Set, has about completed negotiations with Edgar Hyman, of the Empire, Johannesburg, South Africa, to place

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The meeting was largely attended, one side of the room being occupied by delegates from the various trades unions that affiliate with the A. N. P. U. Much enthusiasm was shown throughout the affair, which occupied the better part of the afternoon.

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their act, which has attracted so much attention that they have received several more offers for next season.

Troba, the European juggler and strong man, arrived here last week on the "Kronprinz Wilhelm," and opened his American tour yesterday at Proctor's Twenty-third Street.

Mlle. Eugenie Omnia, principal dancer at the Grand Opera House in Paris, arrived in New York last week to begin rehearsals for the ballet at the Hippodrome, which is expected to open about Feb. 25.

Peter F. Dailey will re-enter vaudeville in a new specialty, in which he will be assisted by twelve dancing girls. He will open at Hammerstein's Victoria on Jan. 30.

Constance Leven Fox gave her sketch, "Advice," a second trial performance a few days ago at Keith's, and with an improved cast and better rehearsing it made a decided impression. Mrs. Fox has started booking the act in vaudeville, and it will be presented by a co. headed by Willard Hutchinson. The trial performance was seen by a well-known London agent, who immediately booked it for several weeks on the other side, beginning next Summer. Mrs. Fox has also written the book for a satire called "The American Nobility, the music of which is by Irving G. Scott. Mrs. Fox is a daughter of the late Douglas A. Leaven, who at the time of his death was the oldest editor in America.

Fred Hewitt, owner of the Fred Hewitt Exposition Shows, closed his street fair season at Natchez, Miss., and is now organizing his vaudeville co. for a twelve weeks' tour through Indiana, Ohio, and Pennsylvania. J. W. Logan, late of Ringling Brothers' Circus, has the co. fully booked.

Thomas R. Beatty and Maud Beall Price send word that their sketch, "Her Troublesome Boarders," is making a hit in the West.

Lee Harrison will make his vaudeville debut at Hammerstein's Victoria on Jan. 23, in a new mono-logue, written for him by George M. Cohan.

St. John and Le Fevre were booked to play Hammerstein's Victoria, New York, week of Jan. 9, but the time was changed, and they opened at Hopkins Theatre, Louisville, at the matinee Jan. 8 instead. They have just finished the Little and Castle circuits with big success. They have an entire program of comedy and much favorable comment is made upon the dressing of their act in almost every place they play. They will begin their Eastern bookings at Pastor's, New York, Jan. 30, with the Garrick, Wilmington; Hurtig and Seaman's, and Howard Atheneum, Boston, to follow. Miss St. John's imitations of a society girl on the Bowery and a damsel from the East Side are still one of the hits of the act. They promise a novelty when they open at Pastor's in the way of a light effect for their dancing finish.

Eckl and Wilson, German dialect comedians, have just completed rehearsing their new act, "A Night in Society," and have some good work booked. The act is said to be a distinct novelty and was written by Ed Rose.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Crystal, St. Joe, Mo., 15-21.

Adams and White—Pastor's, N. Y., 16-21.

Albie and Dahn—Poll's, New Haven, Conn., 16-21.

Admiral and Taylor—Keith's, Cleveland, 16-21.

Addison and Livingston—Odeon, Dayton, O., 16-21.

Adler, Ph.—Orph., Omaha, 16-21.

Aherns, The—C. O. H., Chgo., 16-21.

Ainsley, Josephine—Columbia, St. Louis, 16-22.

Albions, The Main St., Peoria, Ill., 15-21, Bijou, Des Moines, 23-28.

Albertus and Bartram—Empire, Nottingham, Eng., 16-21.

ALDRICH, CHARLES T.—Circle, N. Y., 16-21.

All and Pelsner—Proctor's 5th Ave., 16-21.

Allen, Searl and Violet—Keith's, N. Y., 16-21, Keith's, Boston, 23-28.

Allison, Mr. and Mrs.—Trent, Trenton, N. J., 16-21.

Almiero and Mano—9th and Arch, Phila., 16-21.

Almond, Tom—Maryland, Balt., 16-21.

Alpha Trio—Pastor's, N. Y., 16-21.

Alton and Thelma—Pastor's, N. Y., 16-21.

Alvinos, Four—H. and B., Chgo., 16-21.

Amann and Hartley—Empire, Hoboken, N. J., 16-21.

American Trumpeters, Four—Arcade, Toledo, 16-21.

Amoros and Charlotte—Poll's, Springfield, Mass., 16-21.

Araminta and Burke—Keith's, Phila., 16-22.

Ardelle and Bayard—Proctor's 23d St., 16-22.

Armstrong and Holly—Orph., Omaha, 16-21.

Armstrong and Vern—G. O. H., Grand Rapids, Mich., 16-21.

ASHTON, MARGARET—Palace, Chelsea, London, Eng., 16-21.

Ashtons, Two—Howard, Boston, 16-22.

Atlanta, La Belle—Empire, Nottingham, Eng., 16-21.

Empire, Leicester, 23-29.

Auburns, Three—Pantages, Seattle, Wash., 16-21.

Avery and Healey—Auditorium, Cedar Rapids, Ia., 16-21.

Baker, Peter F.—Hopkins', Louisville, 15-21.

Barkers, The—York, St. Johns, Can., 16-21.

Barnes and Washburn—Lyric, Los Angeles, 16-21.

Barnes, Paul—Maryland, Balt., 16-21.

Bartell Sisters—Crystal, Marion, Ind., 16-21.

Bartlett, Musical—Bijou, Dubuque, Ia., 16-21.

Barton and Ashley—O. H., York, 16-21, Hippodrome, Eastbourne, 23-28.

Barto and Lafferty—Pastor's, N. Y., 16-21.

Basque Quartette—H. and B., Chgo., 16-21.

Bates, Watson and Bates—9th and Arch, Phila., 16-21.

Bayard, Larena—A. and S., Boston, 16-22.

Bayers, Nora—Park, Worcester, Mass., 16-21.

Belle and Bayard—Proctor's 23d St., 16-22.

Armstrong and Holly—Orph., Louisville, 15-21.

Barrows and Lancaster—Chase's, Wash., 16-21.

Barry and Wilson—Portland, Port., Me., 16-21.

Berry, Mr. and Mrs. Jimmy—Keith's, Phila., 16-21.

Bartlett, Musical—Bijou, Racine, Wis., 16-21.

Bellman and Moore—Hopkins', Louisville, 15-21.

Bellman and Henry—Olympic, Chgo., 16-21.

Bellmont and O'Brien—Columbia, Boston, 16-21.

Benedict and Powell—A. and S., Boston, 16-21.

BERGERE, VALERIE—Orph., Chgo., 16-21.

Cook's, Rochester, 23-28.

Bernsteins, The—Lyric, Joplin, Mo., 16-21.

Bingham, J. W.—Pantages, Seattle, Wash., 16-21.

Birch, John—Temple, Detroit, Mich., 16-21, Cook's, Rochester, N. Y., 23-28.

Blanchard and Heber—Bijou, Oshkosh, Wis., 16-21.

Blazo, Zoo—Tolstoy, La Belle, Chgo., 16-21.

Blocksoem and Burns—Keith's, Cleveland, 16-21.

Bloom and Cooper—G. O. H., Pittsburgh, 16-21.

Boe, Celina—H. and B., Chgo., 16-21.

Bolles, Four—Keith's, Prov., 16-21, Keith's, N. Y., 23-28.

Boran and Nevarro—Haymarket, Chgo., 16-22.

Bowery Newsboys' Quartette—Bijou, Des Moines, Ia., 16-21.

Boydel, Sam—Family, Lancaster, Pa., 16-21.

Bradna, Ella—Shea's, Buffalo, 23-28.

Brady and Hamilton—Yale's, Kansas City, 16-21.

Brady and Lake—9th and Arch, Phila., 16-21.

Brando and Wiley—Howard, Boston, 16-21.

Burke and Juggling Girl—Bijou, Racine, Wis., 16-21.

Burke and Henry—Olympic, Chgo., 16-21.

Bellman and Moore—Hopkins', Louisville, 15-21.

Bush, Frank—Keith's, Phila., 16-21, Keith's, Balt., 23-28.

Brown, Alf.—A. and S., Boston, 15-21.

Bryant and Saville—Howard, Boston, 16-22.

Buhler, Richard—Keith's, Chgo., 16-21.

Burke and La Rue—Portland, Port., Me., 16-21.

Burke, Juggling—Edison, Aberdeen, Wash., 16-21.

Burton and Brooks—C. O. H., Chgo., 16-21.

Bush, Frank—Keith's, Phila., 16-21, Keith's, Balt., 23-28.

Caldera, A. K.—C. O. H., Chgo., 16-22.

Callahan and Mack—H. and S., N. Y., 16-21.

Cameron and Toledo—Bijou, Marquette, Wis., 16-21.

Camille Comedy Trio—Poll's, New Haven, Conn., 16-21.

Canfield and Carleton—Columbia, Cincinnati, 23-28.

Capell, Millie—M. H., Boston, 16-22.

Carew and Hayes—Keith's, Phila., 16-21, Keith's, Balt., 23-28.

Carroll, Leo—C. O. H., Chgo., 16-22.

Carleton, Al—Watson's, Chgo., 16-22.

Carlotta, Mile—Proctor's 23d St., 16-21.

Carmen Troupe, La Belle—H. and S., N. Y., 16-21.

Carne and Flynn—Casto, Fall River, Mass., 16-21.

Carne and Yule—Haythaway's, New Bedford, Mass., 16-21.

Carrie, Mlle.—G. O. H., Butte, Mont., 23-Feb., 18.

Carson Brothers—Casto, Fall River, Mass., 16-21.

Carter, Billy—G. O. H., Pittsburgh, 16-21.

Carter and Waters—Columbia, St. Louis, 16-22.

Casab and Devere—Lyric, Joplin, Mo., 16-21.

Castle Square Quartette—Chase's, Wash., 16-21.

Casper, Wm.—Proctor's 23d St., 16-21, Proctor's 5th

Argo, 23-28.

Chevalier, Albert—Circle, N. Y., 16-21.

Chivelli, M. and Mine—A. and S., Boston, 16-21.

Chubbuck Spencer—A. and S., Boston, 16-21.

Cinderella and Butterly Court—H. and S., N. Y., 30-Feb., 4.

Clark, Jarvis and Singer—Zoo, Toledo, 15-21.

Clark, Lucy—Poll's, Springfield, Mass., 16-21, Poll's, Waterbury, Conn., 23-28.

Clune, Maxie—Keith's, Boston, 16-22, Keith's, Prov., 23-28.

Clunsen Sisters—Columbia, Boston, 16-21.

College Girls, Nine—Proctor's 23d St., 16-21.

Colline and Hart—Empire, London, Eng., Dec. 25-Feb. 12.

Conchas, Paul—Trent, Trenton, N. J., 16-21.

Conkey-Bijou, Green Bay, Wis., 16-21.

Conway and Leland—London, Eng., Dec. 19-Jan. 30.

COOKE AND MISS ROBERT—Coliseum, London, Eng., indefinite.

Coyer and Dick—Watson's, Bklyn., 16-22.

Cooper and Robinson—Columbia, Cincinnati, 16-22, G. O. H., Indianapolis, 23-28.

Corbley and Burke—Empire, Hoboken, N. J., 16-21.

Cortizan, Emmett—Shea's, Toronto, 16-21, Arcade, Toledo, 22-28.

Courthorpe, Jane—Howard, Boston, 16-22.

VAUDEVILLE.

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Wormwood's Monkey Theatre

A tremendous success in Havana, Cuba. Broke all records of American shows that ever played the Island of Cuba. Four continuous weeks of success in the National Theatre, the Largest and Best Theatre on the Island.

READ WHAT THE MANAGER OF THE THEATRE SAYS OF THE SHOW:

This is to certify that Prof. Wormwood's Trained Animals is the greatest show of its kind that ever played this house. It was booked for one week and we extended the engagement four weeks longer owing to the phenomenal success of the show. We recommend this show to any one desiring a first-class Clean Educational Entertainment.

Will return to the States in April. Managers wanting a good attraction write, all time open after April 15th. A Happy New Year to all my friends and managers in America.

Yours truly,

V. P. WORMWOOD, National Theatre, Havana, Cuba.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Myles McCarthy and co. head the bill at the Olympic this week, with Gus Williams, Klein, Ott Brothers and Nickerson, Harry Strakosch; Marvelous Frank and Bob, Herbert Brooks, Kurtis, dog Eddie Mack, Sister Sinclair, Simon and Gardner, Nicholas and Norton, Carrie Scott, O'Bourke and Burnett Trio, Nettie Fields, Rainlind and Good.—Chicago Opera House: Mabel McKinley, Edmund Day and co., Burton and Brooks, Josie Dewitt, Ferguson and Passmore, Leo Carrillo, McKinnon and Reed, Hickey and Nelson, Peppit, Tobin Sisters, Bell and Henry, A. K. Caldera, Mr. and Mrs. Ahearn, Blanche Sharp, Curtis and Cline.—Haymarket: Haines and Vidocq, the Hunting, Louise Brebahn, Ollie Young and Brother, Hedrix and Prescott, Fred Young and Johnson, and Nelson, the Macaroni Girl and Gardner, Boris and Nelson, Little West, Symonds, Cliff Dean and co., Fred and May Wedell, Merry Morton, Beiknap Trio.—Hyde and Behman's: Little Men and Women will stay another week, also Cellina Bobe, Four Alvins, Matthews and Harris, Monroe, Mack and Lawrence, Van Fossen and Macauley, La Vine-Cimaron Trio, Sisters Van Horn.—Trocadero: Rice and Barton co.—Folly: Weber's Parisian Widows.—Jack's: May Howard and co.—Items: Willy Zimmerman's imitations of great composers at the C. O. H. were thoroughly excellent. Lew Hawkins got numerous recalls and Williams and Tucker in Skinny's Finish got laughs and applause as usual.—Creator was at the Auditorium two performances yesterday.—Boer War remains at Coliseum another week.

O. L. COLBURN.

BOSTON, MASS.—Keith's: Pupila, who is a great favorite here, heads the bill. Others are Maggie Cline (first time in five years), Dolan and Lenhart, Bailey and Madison, Fitzgibbon-McCoy Trio, the Millman Trio, Walter C. Kelly, Goers and Nelson, Kimball and Donovan, Libby and Trayer, Gorman and West, Philbrook and Reynolds, Watson and Mills, Henri Robin, and biograph.—R. G. Knowles and May Isabel Flisk are the stars at Music Hall. Others: Millie Capelli, Grunatho Sisters, Thorne and Carleton, Holcombe, Curtis, and Webb, Prevost and Prentiss, the Roffes, and the Wagstaffs.—Julie and Ella Garrison lead the list at the Howard Atheneum, but Julia Cadeo, the famous wire dancer, divides the honors with them. Jane Courtland and co., Ziske and King, Jackson Family, Bush and Gordon, Manning and Drew, Julie Humes, Brandon and Wiley, Charles H. Duncan, Two Ashtons, Bryant and Saville, Lewis and Delmore, Kennedy and Kennedy, Mason and Lee, Frederick, and the burlesque co. in A New Deal are also here.—W. B. Watson's Cozy Corner Girls at the Columbian this week have an olio including Root and Dorion, Claussen Sisters, Dupre and Dupre, Belmont and O'Brien, Gillette Sisters, and Walsh and Adams.—With the Utopians at the Lyceum, the Florence Trooper, Boston City Quartette, and others.—The Transatlantic Burlesques are at the Palace.—At Austin and Stone's are Spencer Chubbuck, William Washington, Alf Byron, Lorene Bayard, Lew Benedict, Mildred Morton, Jim Black, Bertina Leslie, May Morris, Four Marches, the Drews, Washington's Minstrel Girls, and Harry Powell.—Items: A. Paul Keith sent some of the best cards from Keith's to Cambridge last week to entertain his Harvard friends at the annual vaudeville performance at the Harvard Union.—The departure of Ireland's Own Band after its fortnight at Boston Music Hall was followed by court proceedings for Anna Whaley, known for some time past as Lillian O'Mara, went to court and got an injunction against Manager Horton Collyer, so that he should not bill his wife at the concerts as the "Irish Thrush," a title which had been applied to Miss O'Mara.

JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre presents 16-21 George Evans, Wentworth's horses, Waterbury Brothers and Tenny, Frank Bush, Mary Dupont and co., Four Dumbars, Mr. and Mrs. Jimmy Barry, Jenilee Yeaman, Brown and Nevarro, Jimmy and Hayes, Owley and Randall, Hathaway and Henry, "Chick," Add Hoyt, Armita and Burke, and biograph.—Business continues tremendous.—The Boston Ton doing well with enormous vaudeville at popular prices.—Bill week 16: Bennett and Rich, mysterious Gramophone, Madell and Corley, Walton Sisters, J. Allen Coogan, Royal Lilliputians, Dale and McBride, Cooper and Burke.—At the Trocadero Harry Bryant's Burlesque co. is the card.—The Lyceum has Ed Rush's Bon Tons. Business very large.—Arch Street Museum shows Bates, Wilson and Bates, H. B. Riggs, Brady and Lake, De Forrest's dogs, the Gottlobs, Granat and Holt, cinematograph.—Patronage large.

S. FERNBERGER.

KANSAS CITY, MO.—An excellent bill at the Orpheum 8-14 pleased large audiences. The Carter De Haven Sextette were given the headline honors and their sketch program very amply filling the bill. Givens scored a tremendous hit in a musical monologue, while sketches by Aristed and Peters and Robert H. Dodge co. won decided favor. Others were Prosper Troupe, Fox and Foote, and Werden and Gladish. For 15-21: Webb's seals, Bob and George Quigley, Mr. and Mrs. Mark Murphy, Happy Jack Gardner, Charles Leonard Fletcher, Hubert De Veau, and Latina.—The Vanity Fair Burlesques were at the Century 8-14 to very satisfactory business. In the olio were Clemeno Brothers, Lillian Held, Ward and Raymond, Imhoff, Conn and Corinne, and Henry and Hoon. Gay Masquerades 15-21: Yale, played to the usual good bill. Week 8-14: presented the following week: Andrew and Fels, Davis and Davis, Brown Brothers, Chris Christopher, Violet McCoy, and Frank Groh.—The National is gaining in popularity daily. Week 8-14: Brown and Black, Monroe and Davis, William G. Rogers, Mark Fields, and the Albions. All pleased.

D. KERDY CAMPBELL.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Pauline Hall, White and Stuart, Haves and Youngson's Spook Minstrels, Cole and Johnson, Six Glimmerettes, Klein, Ott Brothers and Nickerson, George W. Day, Wenona and band of Sioux Indians, and others scored 9-14. Week 16-21: Delta Fox, the Zancigs, Sidman, Harris and co., Three Yocars, Bloom and Cooper, Rochez's ponies and dogs, Howard and North, A Night in Venice, Billy Carter, Aerial Smiths, Star and Williams, Harry Lester, and co., Ringling, Burlesque and Academy (H. H. Williams, Jr., mgr.): Week 2-7: World Beaters' Burlesque co., Clark's Runaway Girls 9-14. Miner's American Burlesques week 16-21.—Items: The Star, in one of the mid districts, has been converted into a billboard hall, and vaudeville has been discontinued.

ALBERT S. L. HEWES.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Dorothy Russell headed a good bill week 8-14 to capacity houses. Delmore and Lee scored heavily. Ryan and Richfield were popular, and others were Alice Lyndon, Doll, Bellman and Moore, Nettie Fields, Felix and Barry, and Harry Thompson, Wilkinson, Shannon and co., New Unique (R. K. Thorburn, mgr.): Week 8-14: The Bostonians, Harry W. Lovre, Goliath, Golieta, Empire (Charles Zimmerman, mgr.): Rice and Barton's Galette co. week 8-14. Good bill; crowded houses. Vanity Fair 16-21.—Items: Alice Lyndon Doll, the Indianapolis juvenile prima donna, who is at the Grand this week, is receiving applause and flowers galore from her friends here.—Charles Barton, of the Rice and Barton co., is ill with pneumonia. His part is cleverly taken by Bert Baker.

PEARL KIRKWOOD.

TORONTO, CAN.—Shea's (M. Shea, mgr.): The bill drew big houses. 16-21: Grace Cameron was the headliner. Others: Fred Nibley, Smith and Fuller, Empire Comedy Four, Piccolo Midgets, O'Brien and Havel, Murphy and Francis, the Gargouls, and Four Boltons.—Star (F. W. Starr, mgr.): The High Rollers played to capacity 8-14 and patrons were well pleased. Cracker Jacks 16-21.

STANLEY McKEOWN BROWN.

LOS ANGELES, CAL.—Orpheum (Clarence Brown, mgr.): An excellent bill 2-8, with Hermann the Great in the lead. Alfred A. Farland proved worthy of the title of "The World's Greatest Banjoist." Lucia and Vito gave a very good performance on

wire. Aida Hemmi is a soprano of some merit, and rendered two or three classics excellently. Albertina Melich and her birds are all right in their line, but we have had too much line. Others were Dillon Brothers, Vernon, Ford Sisters, motion pictures.—Casino (W. T. Wyatt, mgr.): This house shared in the splendid holiday business, and is striving for a continued reputation. Newcomers 2-8 were De Onzo, Deming and Onslow, and Harry Loralee.

DON W. CARLTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): That clever family, Sam, Kitty, Clara and Paul Morton, held the place of honor 9-14 and captured all the houses. Mary Dupont and Malcolm Duncan, in A Leap Year Leap, Walter Kelley, Miller Trio, Fitzgibbon-McCoy, Carter and Blane, Ballou and Orpheum Comedies, Fur, Libby and Trayer, Gorman and West, Kimball and Donovan, and Dolasky were the other features of a strong bill. Large houses. 16-21: High Jinks, Sherman and De Forest, R. J. Jose, and others.—Westminster (George H. Battcheller, mgr.): The Utopians in a very good entertainment 9-14 to the usual good houses. Brigadiers 16-21.

HOWARD C. RIPLEY.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Business continues large. Week 9-14 a pleasure. Gasch Sisters and Genaro and Bailey were headliners. Other good features were Rose Naynon's birds, Holcombe, Curtis and Webb, Reno and Richards, Fred Ward, Moran and Markey, and Cousins and Humphrey. Week 16-21: Ten Ich Troupe, Hines and Remington, and Miles-Stvordale Quartette.—Galaxy (Howard B. Nichols, res. mgr.): The Brigadiers 9-14 drew packed houses. Good performance. Edmund Hayes scored a hit. Al. Reeves co. 12-14. Trocaderos 16-18. High Rollers 19-21.

GEORGE W. HERRICK.

HARTFORD, CONN.—Poll's (S. Z. Poll, prop.: Louis Kilby, mgr.): Again the packed houses week of 9. The transcontinental eccentric wonders won the honors for original comedy bar acts, while Archie Boyd in his Cressy act scored. Ford and Gehru were also much applauded. Others were Adair and Dahn, Harper, Desmond and Bailey, Mignani Family, and the Italian Operatic Trio.—Item: Treasurer Curtis, of Poll's, has been sent to the Springfield Theatre for two weeks to break in a new treasure at that house in his original methods of keeping accounts. This shows the confidence Manager Poll has in the local treasurer's system.

A. DUMONT.

NEW HAVEN, CONN.—Poll's Wonderland (S. Z. Poll, mgr.; J. H. Docking, res. mgr.): The first appearance in this city of Joseph Yenick and his Magic Kettle drew crowds 9-14, and this clever novelty was highly enjoyed. Midgeley and Carlisle were favorites. Others who made good were RR Brothers, James Morris, John Brothers, and Leonard and Sandy. Item: Mr. Poll has accepted plans for his new theatre and the building is being contracted for. It will be a vaudeville house, and have a seating capacity of over 2,000. This will give Mr. Poll five vaudeville houses, and his Waterbury house used for the legitimate.

JANE MARLIN.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): Bon Ton Burlesques 9-14 to well deserved good patronage. Williams and Adams are at the head of the list. Fred Irwin's co. 16-21. London Belles 23-28.—Items: Grace Leonard, of the Bon Tons, is clever.—Mildred Stoller, of the Utopians, was compelled to close at Providence 8, on account of illness.—John Jess, of the same co., is also on the sick list.—The T. M. A. rendered much assistance to Manager Fred Irwin, of the Majestics in the case of Floy Wayne, who was asphyxiated here. The body left here with relatives 9-14. WALTER C. SMITH.

SAN FRANCISCO, CAL.—Fischer's 2-9: El Dorado Sisters, J. W. Clifford, Le Barre, the Divine Dodson, Spillman and Irving, Oliver Ashton, Mozart Comedy, and Juvenile Comedies. Orpheum 2-9: The Four Bards and the Great Orpheum Road Show. 2-9: Le Roy Bland, Four Aces, Damon, John English, Pettie and Matthews, Sisters Chutes 2-9: Princess Fan Tan, Four Gordons, Russell and O'Neill, Burton Bell Ringlers, Eldridge, and Sallie Randall.

OSCAR SIDNEY FRANK.

OMAHA, NEB.—The bill at the Orpheum week 8 consists of Milo and Madison, Ford and Wilson, Irene Franklin, Mr. and Mrs. Mark Murphy in their latest comedy, The Coal Strike; Three Musical Keltons, James H. Cullen, and Webb's seals. All met with a hearty reception and the house, as usual, was crowded. For week 15: Mason-Keeley co., Sam Elton, Augusta Glose, Robert Burton, Bill Ringlers, Eldridge, and Sallie Randall.

JOHN T. WARDE.

DENVER, COLO.—Orpheum: An excellent bill drew packed houses 9-14. The Nelsons were the big hits. The bill was accepted for the Fall. The Troupers, the Four Bards and the Great Orpheum Road Show. 2-9: Le Roy Bland, Four Aces, Damon, John English, Pettie and Matthews, Sisters Chutes 2-9: Princess Fan Tan, Four Gordons, Russell and O'Neill, Burton Bell Ringlers, Eldridge, and Sallie Randall.

JOHN T. WARDE.

CINCINNATI, OH.—Lewis McCord and his clever co. repeated their success in Her Last Rehearsal at the Columbia 8-14. De Witt, Burns and Torrence were good. Other hits were West and Van Sickle, Kurtis' dogs, Simon and Parls, Sailor and Barbato, Lawson and Namon, and Herbert Brooks.—The World Beaters were at the People's, where they played to the usual good business.

H. A. SUTTON.

WASHINGTON, D. C.—Manager P. B. Chase celebrates this week, 16-21, his sixth anniversary as a successful manager here. The bill: Rice and Prentiss, Harry Gifford, Barrows, Lancaster and co., Hoy, Elmer and co., Kaufmann Troupe, Castle Square Quartette, and Von Kampf. The Blue Ribbon Girls are at Kerman's Lyceum 16-21. In the old olio, Ward and Bradburn, Lew Palmer, Le Roy and Le Vanion, and others. The Knickerbockers 23-28.

FREDERIC T. MARSH.

ST. LOUIS, MO.—At the Columbia 16-22 are James J. Morton, McMahon's Minstrel Maids, Raymond and Caverly, Roscoe and Simms, Josephine Ainsley, Melrose Troupe, Carter and Waters, and the kindred. Business has been good.—The Standard 16-21: hit its season's best bill, Reilly and Woods and a big olio. No more popular comedian comes to town than P. R. Adler.

J. A. NORTON.

TOLEDO, OH.—At the Arcade the Henri French co. pleased the patrons immensely 8-14. On the bill were Murphy and Francis, Valier, a strong man; Klein and Clifton, Bush and Gordon, Pierce and Maze, the Navajo Girls, and Henri French. Business good.—The Emporium had the Big City Sports. Pastrone was well up to the average.

C. M. EDSON.

CLEVELAND, OH.—Keith's (George E. Eirick, mgr.): The Fadettes' Orchestra heads the following bill 16-21: Hill and Sylvani, Walter L. Main's elephants, Frank Keenan and co., Jack Rafael, Blocksom and Burns, George W. Dav, and Potter and Hartwell.—Star: City Sports 16-21.

WILLIAM CRASTON.

BUFFALO, N. Y.—Shea's (W. M. Shea, mgr.): The bill drew big houses. 16-21: Grace Cameron was the headliner. Others: Fred Nibley, Smith and Fuller, Empire Comedy Four, Piccolo Midgets, O'Brien and Havel, Murphy and Francis, the Gargouls, and Four Boltons.—Star (F. W. Starr, mgr.): The High Rollers played to capacity 8-14 and patrons were well pleased.

CRACKER JACKS 16-21.

STANLEY McKEOWN BROWN.

LOS ANGELES, CAL.—Orpheum (Clarence Brown, mgr.): An excellent bill 2-8, with Hermann the Great in the lead. Alfred A. Farland proved worthy of the title of "The World's Greatest Banjoist." Lucia and Vito gave a very good performance on

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The Morning Glories gave a bright performance 8 to a large and satisfied audience. Tiger Lilles 15-21.

CLAUDE L. N. NORRIE.

FALL RIVER, MASS.—Castro (Al. Haynes, mgr.): J. Fred Lee, res. mgr.): The bill offered week 9-14 was quite good. Maud Elliott Lewis and co. in A Strike at the Factory scored a hit. The sketch tells a story which is especially appropriate to this city at the present time. The act is the best that Manager Haynes has presented this season. Henriette Serris, living attorney, and the D'Ammonds were well received. Attire good. Week 14-21: Summer Grand, Mattie Keene and co., Lillian Le Roy, Cuyahoga Brothers, Wagner Sisters, Carter and Flynn, Three Macapans, and Dawson and Whitfield.—Sheedy's (D. R. Buffington, mgr.): Week 16-21: Alberta and Wulken, the Taylors, Musical Reeds, Lillian Keeley, and McHale and Howard.—Item: Sheedy's Bijou will open 30 for the season with vanderville.

BRIDGEPORT, CONN.—Poll's (S. Z. Poll, prop.): J. D. Cridle, res. mgr.): People here are beginning to get used to the steady stream of popularity which runs through the Poll regime. For week 9-14 the electrograph is showing the Connecticut militia at the Manassas maneuvers, and there are also Vinella's horses. Fred Bond and co., Messengers Boys' Trio, Lucy Clarke, Zobedie, Charles Ernest, and Barry and Belle.—Item: Special announcement is made of the engagement of Marion Anne, cast summer's successful leading woman of the stock co. at this house 16-21. Crowded houses are assured, for Miss Barney's hit was emphatic and genuine.

LANCASTER, PA.—Family Theatre (Edward Mozart, mgr.): Business continued large 9-14, and the following bill was liberally applauded: Mlle. Sousa and Harry Sloan, Ma-Dell and Corley, John Geiger, Van Leer and Duke, Ben Reinhardt, and Thomas R. Miller. For 16-21: Henry and Young, Millers Sisters, McCloud and Melville, Sam Boydell, Harry D'Esta, and Thomas R. Miller.—Item: Manager Mozart announces that by the success of the Family Theatre he has induced capitalists to erect a new vaudeville theatre here, to be finished this summer. The present house is too small.

LAWRENCE, MASS.—Colonial (Weber and Rush, mrs.): Business was liberal 9-14, and the following bill was liberally applauded: Mlle. Souza and Harry Sloan, Ma-Dell and Corley, John Geiger, Van Leer and Duke, Ben Reinhardt, and Thomas R. Miller. For 16-21: Henry and Young, Millers Sisters, McCloud and Melville, Sam Boydell, Harry D'Esta, and Thomas R. Miller.—Item: Manager Mozart announces that by the success of the Family Theatre he has induced capitalists to erect a new vaudeville theatre here, to be finished this summer. The present house is too small.

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LAWRENCE, MASS.—Colonial (Weber and Rush, mrs.): Business was liberal 9-14, and the following bill was liberally applauded:

DOWN IN MUSIC ROW.

Verne Armstrong's "picturesque" ballad, "On the Farm in Old Missouri," is extremely popular with the illustrated song singers.

A new "coon scream," entitled "I Ain't Got No Money," looks like a winner for coon shouters. The Theatrical Music Supply Company reports that this song is being used extensively in vaudeville.

Jessie Mae Hall, the dainty singing comedienne, introduced "Ma Starlight Sue" and "In the Springtime" at Los Angeles recently.

Lew Hawkins writes Charles K. Harris that the whirlwind song success, "Come Take a Trip in My Airship," is the biggest applause winner he has ever sung.

One of the most promising instrumental numbers issued by Joseph W. Stern and Company is a dainty little intermezzo, entitled "A String of Pearls." It is the result of collaboration between John Helmstaedt and Alfred A. Solman, the former being the composer of the very successful ballad, entitled "The Little Rustic Cottage by the Stream," and the latter being the composer of "Upon a Sunday Morning When the Church Bells Chime." "A String of Pearls" is a dainty little composition in gavotte rhythm and has a trio whose ravishingly delicious melody has won the composition instant favor, although published only a few weeks.

Madame Slapoffski has selected Charles K. Harris' new ballad, "I'm Trying So Hard to Forget You," from over one hundred compositions submitted to her. Her rendition of this song at Proctor's recently was received with enthusiasm.

Jessie Mae Hall will introduce Charles K. Harris' pretty juvenile song, "Why Don't They Play With Me," at the Burbank Theatre, Los Angeles, Cal., next week.

Mattie Walsh is using three of the Peerless Publishing Company's publications—namely, "Sadie Green," "Best Gal I Ever Struck," and "Don't Come Back and Hang Around Ma Do," She reports that these songs never fail to win applause.

Hattie Williams, with The Girl from Kyan's, responded to three encores and several bows for her clever rendition of Jerome and Schwartz's new song, "My Irish Indian."

May Irwin has found a real hit in "Tennessee," the new song by Harry Williams and Jean Schwartz.

"I'm Satisfied with Living as I Am," by Robert B. Kellogg, a Chicago composer, is a coon song that will certainly be one of the big hits of the season. It is out of the press, but is already a winner. It is published by the Thompson Music Company, of Chicago.

Robert Athan is singing "Back, Back, Back to Baltimore," "way out West," and written that it is a bigger hit than "Navajo."

The day of decline from popular favor of high-class ballads will never come. One of the ballads that will live forever is "Just for My Sweet Heart's Sake," published by the Theatrical Music Supply Company. It is already being sung by many prominent singers.

One of the many novelty songs now on the market has taken the public by storm. It is by Stonehill and Brachman, and is published by the T. B. Harms Company. It is entitled "I'm Just Crazy About You." Many headliners in vaudeville who depend on making their audience laugh as a guarantee of solid booking, are using this comedy song with success.

Marguerite Fields, of the Yon Yonson company, is singing "She's the Pride and the Pet of the Lane" and "My Little Zo-oo-oo-lu" with continued success.

Nella Wilson made a decided hit at the Columbia Theatre last week with her whistling act. She uses the popular march, "Uncle Sammy" as her star number.

The College Widower, Weber and Ziegfeld's new burlesque, is a big success. The music was written by Maurice Levi, with lyrics by Edgar Smith. The two new songs used in this burlesque are becoming very popular. One, a coon song oddity, called "Socrates Jackson," sung by Charles Bigelow with full chorus, takes a half dozen encores, and "Manana's" Boarding House," also sung by Marie Dressler, has the audience convulsed at each performance. The Higgledy Piggledy burlesque still continues a big winner. The Levi music is excellent, and includes the now famous successes: "Game of Love," "Big Indian and His Little Maid," "I'm so Lonesome," "A Great, Big Girl," "Nancy Clancy," "In Gay Paree," and "For You, Honey, For You." Mr. Levi has also placed his latest instrumental waltz, "Armenonville," with his publisher, and it will soon be heard in every ballroom in America. It will prove welcome to the dance and orchestra leaders, who are always on the lookout for good dreamy waltzes, which have been very scarce the past year. All the above mentioned compositions are published by Charles K. Harris.

Henry Frantz's new march called "College Life" is rapidly becoming popular.

Mina Gennell, with A Funny Side of Life, is featuring "Snowball Sammy" and "Won't You Fondle Me."

"Mr. Man Up in the Moon," by Evans Lloyd, published by the Thompson Music Company of Chicago, is proclaimed a success by both the public and profession. It is a delightful concoction of negro melody and rhyme.

Two songs that give promise of being popular are sung by Marie Cahill at Lew Fields' Theatre. One is "Dingle Dongle Bell," by Clare Kummer, and the other, "Any Old Tree," by Dick Temple. The latter is the author of a very dainty song entitled "The Moon and the Star," which has been interpolated in several operatic productions.

Mildred Wainwright is singing with success the dainty waltz ballad, "My Love of Long Ago," by George Wetzel.

Fay Templeton's new composition, "Nobody But You," bids fair to eclipse all her former efforts in the song line, and, like her other song success, "I Want You, Ma Honey," will be sung by the first-class singers of America. This song is published by Charles K. Harris.

"One Little Soldier-Man," the new song sung by Della Fox, was written by Nell Moret, composer of "Hiawatha," and Ed Madden, author of "Blue Bell." Miss Fox will sing this song until the end of her vaudeville tour.

Patriotic march ballads and pathetic child songs are always popular, and none are more so than "Her Boy in Blue," by Charles W. Doty, a splendid story of love and duty, set in a melody that is extremely

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"WHY DON'T THEY PLAY WITH ME," sung by Nelle Hanly, Charles Fiske, Davis and Wilson, Kelly and Gallott, Agnes Bayliss, George W. Jenkins, Inga Orna, Arlie.

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Send late program for prof. copies.

CORRESPONDENCE

(Continued from page 7.)

THEATRE (H. J. Sinclair, res. mgr.): Bertha Galland in Dorothy Vernon's Haddon Hall 3; excellent business; very new production; well acted. Adelaide Thurston in Polly Primrose 12. An Old Peasant Compt. Field's Minstrels 19.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): Lost Boy 4 failed to appear. Rogers Brothers 4-6; good co.; deserved better. Hoosier Girl 7 pleased full house. Hooligan's Troubles 11. At the Races 14. Funny Side of Life return 16. Miss Bob White 17. Jesse James 19. Great Lafayette 21. Corse Payton co. 22-23.—ITEM: For comfort and accommodation of lady patrons of Lyric, management have added parlor beautifully furnished and carpeted.

NEW CASTLE.—OPERA HOUSE (Jacob F. Gengler, mgr.): Jack and His Mother-in-Law 10; co. poor; fair house. Daniel Sullivan 11; excellent performance; poor business. Why Girls Leave Home 12; good business. Chester 13. Eddie Vande Stock co. 14 opened with Doomed, Crimes of New York 14. Under the Tiger's Claws; good co. and business. Funny Side of Life 17. Great La-favette 18. Awakening of Mr. Pipp 20.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Ward and Vokes in A Pair of Pinks 6 delighted large audience. Twentieth Century Moving Pictures 7, matinee and night, to good business. Bertha Galland in Dorothy Vernon of Haddon Hall 9; elegant co.; poor business. Robert B. Mantell in Richard III 11 pleased capacity. Show Girl 13. A Royal Slave 14. George Cohan in Little Johnny Jones 17. Maud Muller 18. Joe Welch in Cohen's Luck 20. Denver Express 21. Phelan Stock co. 17-21.

MONONGAHELA.—GAMBLES' OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Myers Stock co. 2-7; good co.; fair business. Plays: At Cozy Corners, Black Hand, Beware of Men, Sign of Four, Man's Enemy, Woman's Victory, On Stroke of Twelve, Devil's Lane 9; co. good; small house. Brindamour and Naiads 11, 12. Jessie James 13. Joshua Simpkins 16. French Folly 20.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Adelaide Thurston in Polly Primrose 5; S. R. O. Harry Nye Stock co. 12-14. Charles Loder 15. Sunbeam 15. Billy (Singer) Clifford 19. Charles Grapewin in Awakening of Mr. Pipp 21. Mummu and Humming Bird (return) 24. Under Southern Skies 25. Brindamour and Naiads 21, 22. Jessie James 23. James Kennedy's Stock co. 30-Feb. 4.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Ellinore Sisters in Devil's Lane 7 drew well; co. fair. Jeannine Ellinore made hit. Hooligan's Troubles 10; fair house and co. Van Dyke-Eaton co. 16-21. Over Niagara Falls 26. Razged Hero Feb. 4. From Rags to Riches 6. Queen of White Slaves 10; good business; satisfactory co. Savage Opera co. 11, 12. Flaming Arrow 13. Girl from Kay's 12. Chancery Oct 16.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Monsieur Beauchaire, with Creston Clarke, 4; charming performance; greatly pleased fair attendance. Chinese Honeymoon 10; good business; satisfactory co. Savage Opera co. 11, 12. Flaming Arrow 13. Girl from Kay's 14.

SUMTER.—ACADEMY OF MUSIC (Abe Rytenberg, mgr.): Farmer Hopkins Dec. 29; performance fair; business good. Clark Hillery 3; good business; poor performance. Flaming Arrow 11. Ten Nights in Bar Room 18. Chelso Peruchi 19-21.

SPARTANBURG.—GREENEWALD'S THEATRE (I. H. Greenewald, mgr.): Elizabeth Kennedy, supported by well balanced co., in Magda 7 pleased small audience. Barlow's Minstrels (return) 18.

LATROBE.—WILSON'S NEW THEATRE (W. A. Shawl, mgr.): Missouri Girl 10; fair performance and business. Miss Bob White 28; large and well pleased audience. Moonshiner's Daughter 3; good performance and business. Why Girls Leave Home 11; fair performance and business. Holy City 12. Real Widow Brown 17. Katzenjammer Kids 19. Quincy Adams Sawyer 23.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, mgr.): Sky Farm 5; good performance; medium business. Forbidden Land 6 delighted big house. Little Outcast 7 pleased fair business. Volunteer Organist 9; satisfactory performance; capacity. Razged Hero 11; medium houses; pleasing performance. Struggle for Gold 13. Rhea Lorraine 16-21.

SHENANDOAH.—THEATRE (Arthur G. Snyder, lessor): Tempest Dramatic co. 2-4 in Vagabond's Wife, Lady Audley's Secret, Red, White and Blue; big business. Carmen 5 failed to appear. Little Outcast 6; large audience. Show Girl 10. S. R. O. pleased. Struggle for Gold 11; fair house. Razged Hero 13.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): French Folly co. 9; fair; good performance; so bad the audience booted and jeered co. off stage; crowd gathered after show and on appearance of co. turned them not to come to Chester again. Volunteer Organist 10; well pleased audience. Wayson 14. Cook-Church co. 30-Feb. 4.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Daniel Sully in Our Pastor 4; fine house; well pleased; good wholesome play. Great Lafayette 13. Corse Payton co. 16-21. Our New Minister 24. Way Down East 25. Wife in Name Only 26. Katzenjammer Kids 28. Duvels Stock co. 30-Feb. 4.

MAUCH.—CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Little Outcast 5; very delightful performance; very good house; fair co. New York Day by Day 11; always welcomed at local house by good and appreciative audiences; good performance; excellent co. Game Keeper 17.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, mgr.): Howe's Pictures 10; good business and entertainment; so bad the audience booted and jeered co. off stage; crowd gathered after show and on appearance of co. turned them not to come to Chester again. Volunteer Organist 10; well pleased audience. Wayson 14. Cook-Church co. 30-Feb. 4.

DU BOIS.—AVENUE THEATRE (A. F. Warner, mgr.): Corse Payton Stock co. closed successful week 2-7; after twelve performances Way Down East 14. Why Girls Leave Home 17. Holy City 19. Katzenjammer Kids 24. Under Southern Skies 25. Razged Hero 28. Aubrey Stock co. 30-Feb. 4.

HAZELTON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Volunteer Organist 5; popular as ever; packed house. Razged Hero 6; fairly pleasing; fair house. New York Day by Day 7; medium house. Razged Hero 11. Andrew Mack 13.

BRADFORD.—NEW BRADFORD THEATRE (Jay North, mgr.): Middlemarch 7; medium performance; fair attendance. Adelaide Thurston in Polly Primrose 9 pleased good house. J. W. Carter in Rip Van Winkle 10; fair audience. Over Niagara Falls 17. Under Southern Skies 18. Way Down East 19.

TYRONE.—ACADEMY OF MUSIC (G. C. Becking, mgr.): Younger Brothers 2; satisfactory. Royal Slave 6, 7 pleased. Moonshiner's Daughter 9; good co. well balanced. Why Girls Leave Home 13. Carmen 21. From Rags to Riches 26. Game Keeper 27.

CORRY.—ARMORY THEATRE (C. T. Trimble, mgr.): J. W. Carter in Rip Van Winkle 6; poor business; excellent production. Curse of Beauty 11; fair attendance; fair production. Billy Clifford 20. Way Down East 23.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oster, mgr.): Bertha Galland in Dorothy Vernon delighted packed house 7. Carmen 9 failed to appear. Struggle for Gold 12. Keene 14. Field's Minstrels 16.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Bertha Galland in Dorothy Vernon 10; S. R. O. pleased; fashionable audience. Imperial Divorce 12 canceled. Al. Wilson 27. Holy City 30. Dora Thorne Feb. 13.

LEBANON.—ACADEMY OF MUSIC (J. M. Neely, lessor; George T. Spang, mgr.): Murray and Mack 2-7. Plays: Sentenced for Life, Mother and Son, Turned Up, Younger Brothers; good houses. Struggle for Gold 14. Little Johnny Jones (aspiriles Elks) 18.

CARBONDALE.—OPERA HOUSE (G. W. Lower, mgr.): Bennett-Moulton co. 2-7 closed most successful week. Culhane, Chase and Weston's co. 14. Old Point Comfort 7 pleased two large audiences; good co. and scenery. Game Keeper 12. Joshua Whitcomb 18. Culhane, Chase and Weston's Minstrels 21.

MONESSEN.—OPERA HOUSE (A. N. Shuster, mgr.): Who Is Who 9; fair co.; good business. Brindamour and Naiads co. 14. French Folly Burlesques 16. Jessie James 17. Olympia Novelty 21.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): French Folly co. 11; topheavy house; fair performance. Charles McClain, a Columbia boy, has joined Field's Minstrels to do a musical sketch.

POTTSSTOWN.—GRAND OPERA HOUSE (S. Glasgow, lessor; J. W. Gamble, local mgr.): French Folly Burlesques 10; fair house; poor co. Wayward Son 12.

ST. MARYS.—TEMPLE THEATRE (Josh S. Spear, mgr.): Quinal and Wall's Minstrels 9 canceled. Way Down East 16. Power Behind Throne 18. Razged Hero 23.

BELLEFONTE.—GORMAN'S OPERA HOUSE (William Gorman, mgr.): Way Down East pleased large audience at high prices 6. Moonshiner's Daughter 10; fair performance; good house.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, mgr.): Razged Hero 6; very good; capacity. Carmen 11 disbanded at Mt. Carmel.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.): Why Women Sin 6; fair house; pleased. Moonshiner's Daughter 13. Why Women Sin 6; fair house; good business.

MT. CARMEL.—P. A. R. OPERA HOUSE (Joe

Gould, mgr.): Struggle for Gold 7; good performance; fair house.

BUTLER.—MAJESTIC THEATRE (George N. Burckhalter, mgr.): Daniel Sully 5; S. R. O. U. T. C 7; good business. Corse Payton Stock 9-14.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Carmen 10 failed to appear. Why Girls Leave Home 24. Ridgway Concert co. 25. Country Girl 31.

LOCK HAVEN.—OPERA HOUSE (J. H. Musina, mgr.): Why Women Sin 7; S. R. O.; poor attraction. Moonshiner's Daughter 11; deservedly poor business.

WELLSBORO.—BACHE AUDITORIUM (Barrett and Dartt, mgrs.): Louis Russell in The Middleman 14.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in New Magdalene 9-14; fair business; Miss Leigh deserves credit for manner in which she assumed role of Mercy Merrick, also Miss Tiffany's best role of season as Grace Roseberry; Mr. Daley at short notice took part of Julian Gray in absence of Mr. Broadhead who met with slight accident. Corner Grocery 16-21.

WOONSOCKET.—OPERA HOUSE (Joseph E. Ogden, mgr.): Welsh Comedy 6; fair business. Josh Spruceby 7; good house. Bumble 9-14 (except 10) in For Her Brother's Crime. Hearth and Home, Daughter of Denmark, Artful Dodger, Circus Girl, Colonel's Wife; small houses. Factory Girl 10; good house. Human Hearts 21. Howard Stock 23-28 (except 23). Mrs. Wiggs of Cabbage Patch 28.

NEWPORT.—OPERA HOUSE (Cahen and Cross, mgrs.): Frankie Carpenter co. 9-14 opened in Lisbeth of Hickory Holler to S. R. O. Continued in Pawn Ticket 21. My Dorothy, Kentucky Girl, Queen of Rags, Miss Blythe of Duluth to excellent business; co. specialities very good. Way Down East 18.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Uncle Josh Spruceby 9; good performance; crowded house. Katherine Rober 10.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): County Chairman 4; first-class performance; good house. Jewel of Asia 5; fair performance; medium audience. Savage English Grand Opera co. in Lohengrin 9; S. R. O.; charming performance; enthusiastic audience. Sandy Bottom 12.

CHARLESTON.—ACADEMY OF MUSIC (James M. Drake, mgr.): Wizard of Oz 5; large house; performance satisfactory. Tenderfoot 7; small house. In Louisiana 10. Sandy Bottom 12.

BONHAM.—STEGER OPERA HOUSE (J. W. Farmer, Jr., mgr.): Side Tracked and The Sign of the Four 4; full house. Hans Hanson 14.

BROWNWOOD.—MIRTH OPERA HOUSE (R. W. Harryman, mgr.): Hall Musical Comedy co. 5-7; small houses.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): Ghostie 4; good house and co. Way Down East 10. Millionaire Tramp 12.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, lessor and mgr.): Dolly Varden Dec. 30, 31; good houses. Holly Toity filled house 2. Ezra Kendall 6, 7. In Weather Beaten Benson; good houses. San Toy 9, 10; packed houses. Tim Murphy 11. Rose Coghill 12. Quincy Adams Sawyer 13. 14.—BIJOU (Benjamin M. Stalnack, mgr.): Beauty Doctor 27; splendid house. Curse of Dr. Jekyll 14; fair; round trip. His Sister Honor 19-21. GRAND OPERA HOUSE (A. E. Morrison, mgr.): Hopkins' Stock co. 2-7 crowded houses in production of All the Comforts of Home. Sea of Ice 9-14; splendid production; business excellent. Private Secretary 16-21.

NASHVILLE.—VENDOME (W. A. Sheets, mgr.): Ezra Kendall in Weather Beaten Benson 5 pleased well filled house. Tim Murphy in Two Men and a Girl 10 delighted big house. Creston Clarke in Monsieur Beauchair 14. Quincy Adams Sawyer 16. Prince of Pilson 18. Crisis 19. County Chairman 20. 21.—BIJOU (Allen Jenkins, mgr.): Her First False Step 2-7; large and pleased audiences. Beauty Doctor 9-14; delighting very large houses. Curse of Drink 16-21.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Elisabeth Kennedy in Magda 7; co. and business very good. Sagebrush 8-10; co. above criticism; play beautifully staged.—LIBRARY HALL (C. H. Prouty, mgr.): Lady Audley's Secret 6 canceled.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Vogel's Minstrels 7; good business; best of satisfaction. Lorne Elvin Dramatic co. 16-21 (except 18). Nance O'Neill in Magda 18.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Escaped from Harem 17. Nance O'Neill in Magda 18.

VERMONT.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Mack Swain Theatre co. Dec. 26-29 in Sidewalks of New York, Lighthouse Robbery, Down on Farm, Little Minister; splendid co.; poor business. Frank James in The Fatal Scar 3 pleased fair business. Florence Gale in As You Like It 12. Fox Mother's Sake 20. Rudolph and Adolph 25.

OGDEN.—GRAND OPERA HOUSE (Northwestern Theatrical Association, directors: R. Alexander Grant, mgr.): Fatal Wedding 2 pleased good houses; co. good. Sidewalks of New York 7; crowded houses; co. good. Marle Wainwright 10.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Mack Swain Theatre co. Dec. 26-29 in Sidewalks of New York, Lighthouse Robbery, Down on Farm, Little Minister; splendid co.; poor business. Frank James in The Fatal Scar 3 pleased fair business. Florence Gale in As You Like It 12. Fox Mother's Sake 20. Rudolph and Adolph 25.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Wife in Name Only 4; fair house and performance. Iris 4; Jeanne D'Arc and the Cross 5; pleased small audience. Robert Edeson in Banson's Folly 11. Davidson Stock co. 12-14. Ada Rehan 20.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feltner, mgr.): Wife in Name Only 4; fair co.; big house. Jessie Bartlett 2; big; fashionable audience. Sign of Cross 6 pleased good business. Hinman's Stock co. 8-14. Devil's Auction 15. Haverly's Minstrels 11. Arizona 19. Charles Hawtrey 23.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): Wife in Name Only 4; fair co.; big house. Jessie Bartlett 2; big; fashionable audience. Sign of Cross 6 pleased good business. Hinman's Stock co. 8-14. Devil's Auction 15. Haverly's Minstrels 11. Arizona 19. Charles Hawtrey 23.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Flora De Voss in Vandeville 2-4; good business; pleased. Margaret Ralph in Tammy of Shrew 9; good business; well pleased. Woman in Blue 13. The World 17 canceled. Why Girls Leave Home 24. Innocent Malds 30.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Sign of Cross Dec. 29; very good; fair business. Millionaire Tramp 31 pleased fair business. Robert Edeson in Banson's Folly 9; good business and performance. Arizona 13. Heart of Maryland 21. Chinese Honeymoon 27.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Human Hearts 4; good performance; small house. W. H. Hartigan in Dr. Jekyll and Mr. Hyde 5 pleased crowded house. Arizona 12. F. E. Long co. 16-21.

STEVENS POINT.—NEW GRAND OPERA HOUSE (R. B. Johnson, mgr.): Sign of Cross pleased good business Dec. 30. Jessie Bartlett Davis co. 3; good satisfaction; receipts \$348.75. William Owen in Lady of Lyons 13. Daniel Sully in Our Pastor 24.

HOLIDAY ECHOES.

Helen Grantley gave the members of Her Lord and Master company a pleasant surprise at Fort Worth by having a Christmas tree for them in her private car. There were remembrances for every one, and dainty refreshments were served.

The members of the McFadden's Flats company had the use of a baggage car en route to Kansas City. In this was erected a Christmas tree, and a sideboard and luncheon were put aboard before Omaha was left. All the way to Kansas City they enjoyed their Christmas cheer. The tree was set in the car, and presents from the members for one another, and from the management for all, were hung on it.

The Billy Clifford company exchanged gifts and had a frolic on the train en route to St. Louis, but of course had no tree.

The Glittering Gloria company held a feast in the apartments of Dorothy Morton after the play Christmas Eve. The management sent on a basket of wine, and Miss Morton and the manager, E. W. Trust, furnished a bountiful repast. A small tree was erected, and on it were various gifts from the company members to one another. Fred Conger, husband of Miss Morton, gave her a very handsome set of furs and a seal coat, and the company gave her a diamond-set watch pendant. To Mr. Trust, from the company, went a fine Gladstone bag, fitted with toilet articles.

The members of A Texas Steer company gave Manager J. I. Devlin a gold watch, chain and Masonic emblem, and Henry Emery, its proprietor, a diamond stud. The company was in Chicago for its tree.

The Fortune Hunters held a celebration in Pittsburgh.

The Morning Glories gave Manager Bernard a diamond stud. Manager Lehman, of the Orpheum in Kansas City, received a very fine tankard and set of steins, including one with a music box, from his employees. To every member of his staff, some forty in all, Mr. Lehman gave gold cuff buttons. Assistant Manager Wm. H. received an opera hat and gloves from the house employees and a silk umbrella from the ushers. He presented cigars to the house people. The stage hands gave Stage Manager Solberg a ring and he gave them ties.

Manager O. D. Woodward, of the Wills Wood and Auditorium, in Kansas City, gave scarf pins, ties, brushes and various other articles to his large force, and from them he and Mrs. Woodward were fairly overwhelmed with remembrances. Hudson and Judah gave all married men turkeys and celery and other articles to the single men. A general exchange of gifts took place at the Gilliss Theatre among the house people.

A jolly Christmas tree was given at the Maxwell House, in Nashville, Tenn., to the members of the company, which supported the Ellinore Sisters in Mrs. Delaney of Newport. May Nix, Gladys Russell and Harry Burnham conceived the idea and worked hard, managing to surprise the other members of the company. The Ellinore Sisters presented every feminine member of the company with handsome gold jeweled brooches, and the male members with equally handsome scarf pins. The company in return presented them with several pretty and expensive gifts, and when they reached their dressing-rooms they were surprised to find them elaborately decorated and furnished with a large plate mirror, the gift of the company. M. B. Raymond, the owner, was given a gold jeweled match box, and Manager M. Gunkel was similarly remembered. Elmer Jerome received three handsome rings. A grab-bag was brought out, and each member of the company had one grab. Several young women secured boxes of cigars, while the male contingent were singularly unfortunate, several receiving nicely dressed dolls.

At the Hopkins Grand Opera House in Memphis a jolly New Year's party was given midnight of Dec. 31 by the following: A. B. Morrison, Joseph Demsky, R. E. Gleason, David Rosenthal, Tom Breder, Albert Jones, Jr., Ben W. Lewis, Henry Hanck, Charles H. Toler, Joe Rosenthal, Will Wilkie, Robert Gleason, George Knapp, William Jossey, Arthur Mackley, George Fox, William P. Haddock, Richard Cochrane, Harry Bilger, E. V. Whitty, Charles Bouton, Frank Bronson, Lucille Spinney, Isabelle Bowmen, Florence Lovelace, and Nera Rosa.

The members of The Shepherd King company last week presented Wright Lorimer, the star, with a magnificent silver loving cup. Every one of the 187 people was a contributor for the purchase of this fine testimonial of regard and respect.

Manager John E. Williams, of the Opera House in Oshkosh, Wis., remembered his employes kindly on Christmas day and they reciprocated heartily by presenting him with a silk umbrella, with an artistic handle of real elk horn with solid silver mountings. According to his annual custom he acted as host Christmas night at an elaborate banquet served the employes at the Majestic Café. The guests were the stage hands, the members of the Arlon Orchestra, who play for the Opera House attractions, and the other employes of the house. About thirty of them partook of the Christmas feast.

Christmas was a memorable day with the members of the Dr. Jekyll and Mr. Hyde company. Their manager, L. E. Pond, gave them an elaborate dinner after the performance in Toledo, Ohio, Saturday night, at which various Christmas souvenirs were exchanged and a general spirit of good will was engendered. The members of the company presented Mr. Pond with a very handsome alligator skin suit case.

The Way Down East company, of which Edward M. Simmonds, son of the once well-known dramatic agent, Morris Simmonds is manager, had a pleasant time at Sunbury, Pa., Saturday night, Dec. 31. The local manager of the theatre, Mr. Parker, gave the company a banquet in the large hall of the theatre, and it is said to have been a most enjoyable affair. Dancing was indulged in until the new year began. A pleasing feature of the evening was the presentation to Edward Simmonds by the company of a hand-some set of silver toilet articles.

Manager Wilson, of the Dockstader Minstrels, was called back on the stage by Mr. Dockstader just before the curtain was rung up, to settle some dispute, when he was presented with a handsome chest of silver ware of one hundred pieces, all engraved. The whole thing was in a fine rosewood case, with a large silver plate engraved: "Presented to Mr. and Mrs. Charles D. Wilson, by the members of the Dockstader Minstrels, Denver, Col., Jan. 1, 1905."

At Denver, Col., on New Year's Day, Charles D. Wilson, manager of Dockstader's Minstrels, was presented by the members of the company with a solid silver dinner service. Mr. Wilson reciprocated with a banquet that was thoroughly enjoyed.

The members of Reilly and Woods' company had a Christmas tree at the Lawrence Hotel, Washington, D. C. The members of the company exchanged Christmas gifts and had a pleasant time. Pat Reilly received two handsome steins and a copy of "The Secret of the Star;" Miss Florence, a gold watch; the Misses Lyle, diamond lockets and pins; Orth and Fern, two handsome pieces of statuary; Misses Swinburn and Adams, diamonds; Keele and Watson, diamonds and watches; Gordon Sisters, diamond earrings, pins, ring and diamond lockets; Horton, Shaw, Quinn, and Carroll, jewelry; Mr. Fenton, a handsome merschaum pipe.

A Race for Life company gave a fine signed testimonial to Sullivan, Harris and Woods the last of the year. It is the clever work of Edward Hurdy, stage carpenter of the company.

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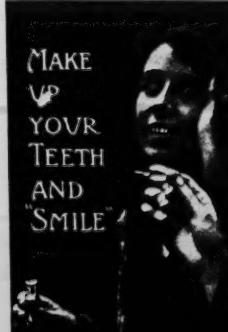
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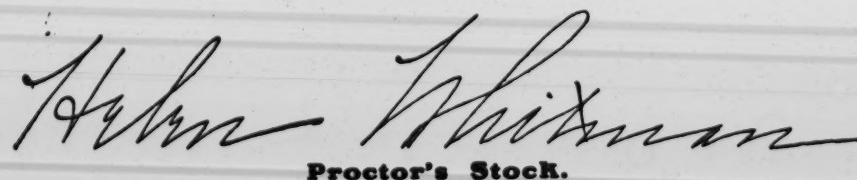
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